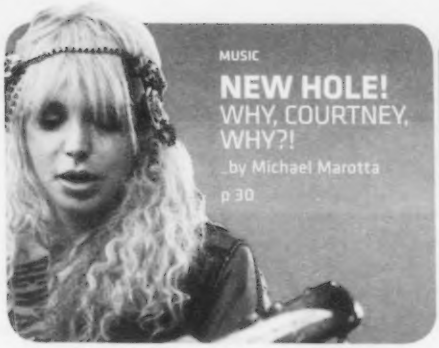

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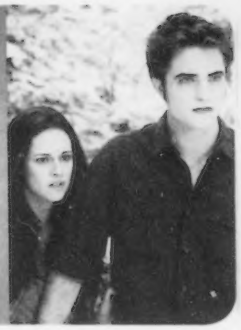

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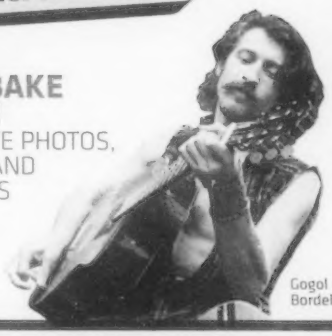

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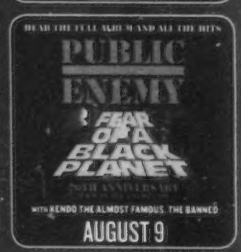

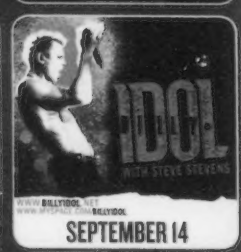

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JULY 2, 2010

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ONLINE EXCLUSIVES @ thePhoenix.com

CLAM BAKE! We've got an unbelievable onslaught of footage from our first annual Clam Bake concert, featuring Rogue Wave, Nada Surf, Metric, Gogol Bordello, Silversun Pickups, and more. For live photos, videos, and podcasts, head to wfnx.com/clambake.

BACCHANALIA! Behold the mayhem of Thunderdome XIX and the outdoor Cambridge Dance Party at thePhoenix.com/inpictures. Plus, we recap the artery-hardening Great American Food and Music Fest, where Paula Deen had "the entire audience eating out of the palm of her butter-slicked hand," at thePhoenix.com/phlog.

LIVE REVIEWS! Daniel Brockman infiltrated the M.I.A. show at NYC's Creators Project launch party. Photos and write-up are at thePhoenix.com/onthedownload.

ART! "Take It Outside" brings impromptu art to the Allston Footbridge, at thePhoenix.com/arts.

VIDEOS! From her WFNX Ames Hotel appearance, we've got Courtney Love covering Nine Inch Nails' "Closer." Awful or genius? You decide. See it at thePhoenix.com/music.

PODCAST! Hear Sebastian Junger – author of *The Perfect Storm* – discuss the gritty details of his new book, *War*, at thePhoenix.com/podcasts.

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Editorial

YOU CALL THIS WINNING?

AFGHANISTAN COMPLICATIONS MULTIPLY. PLUS, CONGRESS IS HEADING FOR A WEAK WRAP-UP.

President Barack Obama scored. By firing General Stanley McChrystal, Obama re-established an important constitutional principle: civilians in suits, not men and women in uniform, control the US military.

By acting with cool and calm, he reminded Democrats and Republicans that "No Drama" Obama can indeed be decisive. And — given Obama's personal style and general demeanor — that's an important *political* principle for the president to reassert every now and again.

This trope, however, may be the closest thing to victory in Afghanistan that Obama enjoys for some time.

The *Rolling Stone* profile that led to McChrystal's removal did more than expose the tensions between policymakers and the military. It demonstrated that the war on the ground is not going well. If America and its dwindling band of allies are not actively losing it, the US-led forces are certainly not winning it.

Call it a stalemate, a quagmire, a thankless, no-win situation. All are equally appropriate characterizations.

The counterinsurgency strategy being pursued in Afghanistan may read well in the Army-Marine handbook. But it does not — or has not — worked on the ground.

And it's teetering close to failure in Washington. The White House can no longer rely on sufficient Democratic support to fund the war and is now turning to the Republicans for support.

As the *Phoenix* goes to press, Politico reports that Obama is backing away from Democratic efforts to add to a war-funding bill new education money to avert teacher layoffs. Obama may be betting that Republicans will be more willing to play the pay-for-Afghanistan game if the White House sells out teachers.

This is where Afghanistan is taking the nation. It is Obama's war now. If he has to choose between teachers at home or bullets abroad, then he should realize it in time to get out. Now.

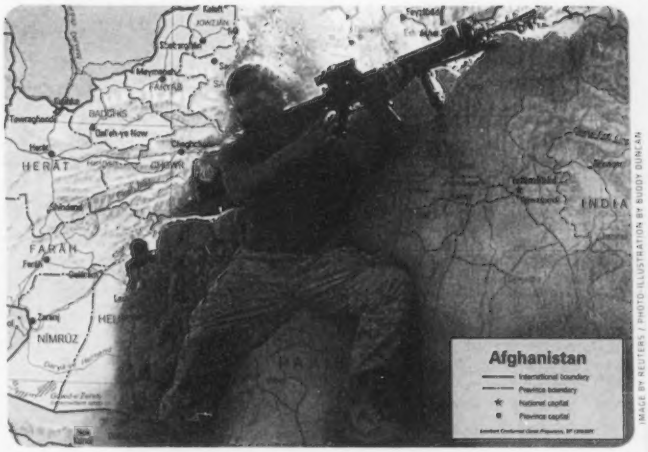

IMAGE BY REUTERS / PHOTO-ILLUSTRATION BY BUDDY DUNCAN

NEW ENGLAND ON THE SPOT

This week, away from the hoopla of the Elena Kagan and David Petraeus confirmation hearings, the United States Senate has been wrestling with two substantive and long-overdue pieces of legislation involving financial regulation and climate change.

Both bills continue to get weaker and weaker. Nevertheless, given the severity of the problems — and the likelihood that November's midterm elections will make passage of any legislation even more unlikely — Washington needs to get these bills done this year, even if they are only half-measures.

It is not a pretty picture: we see weak-kneed Democrats trembling at poll numbers, selling their principles for cash to buy their re-elections; and brain-dead Republicans kowtowing to big industry and their Neanderthal primary voters.

What little progress we've seen has been due to some heavy lifting by New Englanders.

Connecticut's Chris Dodd, freed from re-election concerns since announcing his retirement, has somewhat stuck his neck out to push the financial-regulation bill. He maneuvered it to passage a month ago, but only because three New England Republicans — Scott Brown of Massachusetts, and Susan Collins and Olympia Snowe of Maine — crossed over the partisan divide to vote yes.

Now those same three Republicans have balked at the final version of the bill, which emerged from conference committee at the beginning of the week with an additional levy on banks and hedge funds. They have forced Dodd, and his House counterpart Barney Frank of Massachusetts, back into committee to rob the remaining TARP funds from the US Treasury instead — hardly a fiscally or morally responsible solution, and as of this writing still not enough to ensure passage.

That looks like speedy lawmaking compared to the energy-and-climate bill, which passed the House — co-written by Massachusetts's Ed Markey — a full year ago.

Work on the Senate version slogs on, thanks largely to the admirable work of its co-writers: the too-often-wobbly John Kerry of Massachusetts, and the frequently loathsome Independent Joe Lieberman of Connecticut.

Brown has been AWOL on this one, but Collins, Snowe, and New Hampshire's Judd Gregg were among the seven Republicans who attended a bipartisan meeting with President Obama on Tuesday to discuss the possibility of compromise.

Make no mistake: the *Phoenix* believes that both bills have been watered down too much already. But in a Washington where gridlock rules, New Englanders are trying to get something done. The problem is it's just not enough.

Letters

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DEVAL PATRICK AND THE MOSQUE

Regarding your June 11 editorial ("Mickey Mouse Multiculturalism"), about Deval Patrick's recent visit to the Boston mosque, the governor should not be criticized for making the trip. He has come to our temple (Temple Israel in Boston) and I don't recall any criticism from the visit. In the past, we have had many controversial members.

I believe Patrick was directing his comments to the members of the Islamic community, and the mosque was an appropriate place for them to gather to hear him.

CYNTHIA BAUMAN
CAMBRIDGE

I was extremely disappointed to read your close-minded, ignorant, and bigoted position on Governor Deval Patrick's meeting with Muslims at the Islamic Society of Boston Cultural Center in Roxbury. The *Phoenix* regurgitated old attacks on the mosque which do not apply to the current leadership at ISB.

DEREK KOUYOUMJIAN

You made accusations about the theology preached by Imam Abdullah Faaruuq, while not citing anything problematic actually said by him. This imam has made ISB the most liberal mosque in the area. It advocates a spirit of tolerance within Islam and between Islam and other faiths. While past leaders at the mosque were slow to criticize anti-semitic statements from supporters, current directors have built a strong inter-faith coalition with Jews and Christians.

While Islam is socially conservative, it does not have the same anti-gay, anti-woman political agenda of the Christian right or the Catholic Church.

Lastly, I take issue with your blanket characterization of all Muslims as potential terrorists. You wrote, "[Patrick] was wrong to ignore the fact that within the larger assembly of good intentions there exist small, potent, and deadly cadres who show nothing but resolve and promise to continue their acts of terrorism." Are you aware of a specific threat emanating from ISB, or are you just making a biased and racist assumption here? While it is true the Al Qaeda is targeting American Muslims for recruitment, it is equally true that murderers and terrorists come from every walk of life and every religion. Engagement by government officials like Patrick is a better way to integrate and establish trust with the community, rather than the shunning the *Phoenix* espouses.

THOM CINCOTTA
SOMERVILLE

This Just In

REALITY CHECK

_BY DAVID SIPRESS

"I've told you a thousand times — never discuss politics with family."

Busted

Paraphernalia paranoia: Allston head shops shut down

Who is responsible for the wave of "functional glass art" shop raids that has recently taken place throughout Allston?

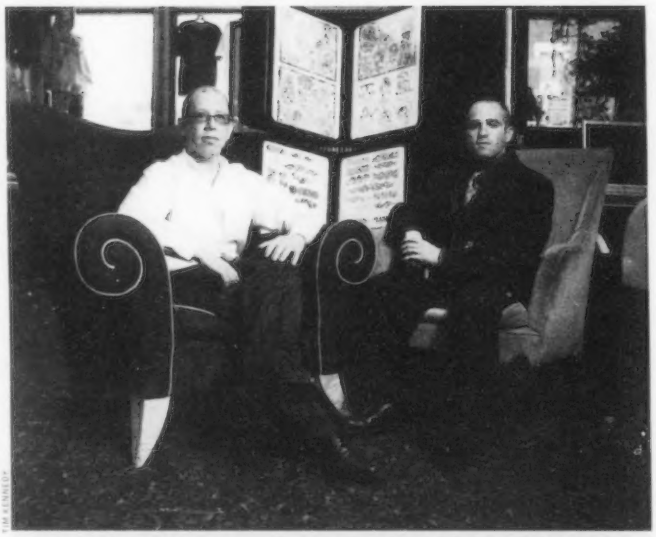
Since April, Wildside Gallery, The Joint, and Green Side Up Gallery were raided by police and shut down for selling what the issued search warrants call "paraphernalia."

"I can't remember the last time merchants were closed down in the neighborhood," Scott Matalon, owner of Stingray Body Art and a director of Allston Board of Trade (ABOT), tells the *Phoenix* by phone.

Matalon and ABOT got involved with the issue after both Wildside and The Joint were shuttered, since it seemed that no other similar shop outside of Allston had been cited. Further research by the *Phoenix* has not turned up a similar raid in any other Boston neighborhood. According to Matalon, after the first two raids, ABOT asked a Boston Police community liaison from District 14 to attend one of its meetings. The liaison reassured ABOT that there was no targeting of local businesses, and that Boston Police were concerned with safety hazards, electrical compliance, and licensing issues. There'd been no criminal charges filed against either business, and other local business owners were told they were in no danger of being targeted as long as their licensing and signage was in order.

But then on June 16, Green Side Up Gallery was raided, $50,000 worth of stock — its entire inventory — was confiscated, and owner Matthew Yaffe was arrested and charged with distribution of drug paraphernalia. Yaffe had worked with the city for three months to make sure he was properly licensed and compliant with city and state codes.

A *Phoenix* review of the search-warrant applications filed for the raided businesses found that "under the direction of Sergeant Detective James Fong," local District 14 has been "conducting investigations into illegal Head Shops" and that investigating officers went to tobacconist LJ Peretti Co., who told them that there was "no legitimate purpose for non-conventional pipes such as glass or porcelain."



TIM KENNEDY

SMOKE OUT Green Side Up Gallery owner Matthew Yaffe (right) was licensed by the city. So why, asks Scott Matalon (left), did the cops arrest Yaffe and take his stock?

Of course, others would disagree. Toni, owner of Ritual Arts in Allston, considers her shop a "metaphysical supply store." She's been in business for 27 years, supplying locals with goods to perform rituals in a wide variety of spiritual traditions. "There are numerous herbs that are perfectly legal and used in ceremony for religious purposes that require smoking and have nothing to do with getting high," she explains.

Since the raids, however, Ritual Arts has ceased selling pipes.

According to Massachusetts law, "paraphernalia" can include blenders, bowls, spoons, balloons, and envelopes. Because a product's intended use determines its paraphernalia status, police interpretation of the law plays a huge role in what's prosecuted and what isn't.

"Intent is a slippery slope," says Matalon. "Intent is in someone's mind. We don't have thought police in America.

"The city gave [these business owners] permits," he adds, "and then the police interpreted a law to stop them from doing what the city said they could do."

"The police keep saying that everybody knows what these things are for," Yaffe's attorney (and ABOT member), Joshua Krefetz, tells the *Phoenix*. "But not 'everybody' is on trial. Matthew Yaffe is on trial."

Yaffe will be back in court on July 15 with a motion to dismiss the charges against him. He's already won a return of all his business licenses, including the permit to sell tobacco products.

In the interim, Krefetz says, "They're trying to starve Matt out of business. He has rent, he has bills, and he is unable able to make any money."

"We're taxpayers," adds Toni. "How can they shut down anyone's business in this economy?"

Boston Police District 14 Captain James Hussey did not return numerous *Phoenix* calls for comment.

_Valerie Vande Panne

A Letter from South Africa

GHANA BABY GHANA

Florida Road is a crowded strip of bars and clubs in Durban, a city on the eastern coast of South Africa. On Saturday night, the patios teemed with people, soccer fans of all denominations, team scarves around their necks, bright jerseys, faces painted for Portugal and Brazil — the big match the day before — now smeared. Taxis beeped and rushed by, music thumped, people edged toward the TV screens (so many screens), and every now and then a blast from a vuvuzela droned up and down the sidewalk. About 400 miles to the north, at the Royal Bafokeng Stadium in Rustenburg, the US-Ghana World Cup game was about to start.

I'd arrived in Durban the night before, after 28 hours of travel from Boston. Eight time zones, a new hemisphere, and a flipped season later, I was a bit blurred around the edges. Billy the Bum's, a bar and burger joint on the top of Florida Road, was at capacity for the match, and then some, packed with fans of Ghana, the last African team remaining in the 2010 tournament.

But it wasn't so much Ghana backers that filled the room as it was people rooting for Africa. Even among Americans, loyalties were split. "I'd love to see an African team make it to the semi-finals," said a Tanzanian who grew up in Connecticut and is now living in Manhattan. "But at the end of the day, I'd like to see the Yanks go all the way."

"It's win-win," another American in the crowd said when asked which team he wanted to see go on. "I'm happy either way."

It was clear, both from the red-and-yellow jerseys on the backs of a few guys at the bar, as well as the tables full of locals roaring for the Black Stars, leaping out of their seats when Asamoah Gyan scored Ghana's winning goal in extra time, which team — which *continent* — the crowd supported. It was easy to forget, in the midst of the festival atmosphere in this "rainbow nation," the significance of a bar full of white South Africans cheering for the all-black Ghana team. The mood in the room was never anti-American; it was decidedly pro-Africa.

ISTOCK

At the close of the game, the one fan wearing an American flag as a cape got a vigorous pat on the back from a Ghana supporter. Both were smiling. The American did not look disappointed.

_Nina MacLaughlin

Mainstream Media Flunks Again

WORSE THAN AFGHANISTAN

At almost the same moment that *Rolling Stone* was reordering the political landscape with its devastating profile of the now-resigned Afghanistan commander General Stanley McChrystal, a smaller, lesser-known political monthly, *The American Conservative* (TAC), was publishing a blockbuster that by all rights should have had an even bigger impact.

TAC's July issue carries a 20-page special report headlined "The Men Our Media Forgot." It is about the likelihood that the United States did in fact abandon prisoners of war held by the North Vietnamese during the Vietnam War.

If you are predisposed to dismiss all this as the ranting of right-wing conspiracy nuts, think again. The two articles that make up the meat of the package are written by former *New York Times* Pulitzer Prize winner Sydney Schanberg, who risked his life reporting from Southeast Asia and whose memoir of that experience, *The Death and Life of Dith Pran*, was the basis for the Academy Award–winning film *The Killing Fields*.

As for TAC, it is an unusual magazine that defies glib characterization. It is without a doubt — and proudly — right of center. But TAC manifests a deeply held sense of the counterintuitive based on sophistication and learning that is more akin to the left-of-center *New York Review of Books* than the often rabid emotionalism of the neoconservative house organ, *The American Standard*.

According to Schanberg: "There exists a telling mass of official documents, radio intercepts, witness depositions, satellite photos of rescue symbols that pilots were trained to use, electronic messages from the ground containing the individual code numbers given to airmen, a rescue mission by a special-forces unit that was aborted twice by Washington — and even sworn testimony by the two Defense secretaries that 'men were left behind.'"

Schanberg continues: "This imposing body of evidence suggests that a large number — the documents indicate probably hundreds — of the US prisoners were not returned when the peace treaty was signed in January 1973 . . ."

Why would North Vietnam keep the prisoners? To ensure that the US would pay promised war reparations. When Congress nixed the payments, the North Vietnamese were left holding real-life prisoners they claimed they never had.

This is a cold and twisted tale that makes McChrystal's insolence — as documented by freelancer Michael Hastings — seem like frat-boy insouciance.

Implicated in Schanberg's reporting are not only star-quality former public officials such as Henry Kissinger and Dick Cheney, but also currently sitting senators, John McCain and John Kerry.

But also tarred with the same brush is the mainstream media, the folks that had the McChrystal story sitting under their nose.

_Peter Kadzis

FAILURE _BY KARL STEVENS KARLSTEVENSART@GMAIL.COM

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Sports Blotter

IN THE ROUGH

DID JOHAN SANTANA GO OUT OF BOUNDS? PLUS, LT'S SELF-ABUSE DEFENSE FALLS SHORT.

_BY MATT TAIBBI

Another day, another New York sports icon fends off a rape allegation.

In what is being called "old news," New York Mets pitcher Johan Santana was apparently accused of rape last year by a young woman who alleges that he took advantage of her on a golf course in Fort Myers, Florida. According to the police report, which is only just now coming out, Santana admitted to having consensual sex with the woman "in the open field alongside the golf-cart path." The rest of the story is another one of these he-said/she-said deals, but it's pretty ugly either way.

Santana claims the couple went on a half-hour walk and that they started kissing before moving on to heavy petting. The girl got aggressive and started masturbating; he ended up mounting her and then pulling out and spooging on her leg — all consensually.

The girl's version of the story: she kept saying, "No, please no," and "Not like this," and then was immobilized by Santana, who pulled her hair and grabbed her arms. She said the pitcher yanked her skirt and panties off and then did the deed. Afterward, as they were getting dressed, he said, "This is crazy," and "I'm sorry."

Police later did a DNA swab and got their match. They also executed a search warrant on the woman's home and found evidence on her computer of Internet searches about acquaintance rape, evidence preservation, and Santana himself. However, they were unable to determine the dates of those searches.

In the end, prosecutors decided not to press charges due to a lack of evidence regarding consent. Santana isn't talking, other than a statement he released saying he's been cleared.

LT RUNG UP

Meanwhile, it seems that Lawrence Taylor's "I was merely masturbating in a hotel room with a 16-year-old prostitute, not having sex with her" defense didn't work with prosecutors in upstate New York. Taylor, one of the greatest football players who ever lived — if not *the* greatest — was formally charged last week with third-degree rape and patronizing a prostitute. There's also a child-endangerment charge and a criminal sexual abuse charge. Reports vary, but it looks like Taylor could get at least four years if convicted for all of this stuff.

Leader Board Top Five

1_ **QUENTIN WYCHE (EX-FLORIDA INTERNATIONAL)** |murder, taunting| **100**
2_ **BOGDAN RUDENKO (EX-COLORADO SPRINGS GOLD KINGS)** | murder | **90**
3_ **BRENT VINSON (EX-TENNESSEE)** | accessory to murder | **89**
4_ **MIGUEL STARKS AND REGINALD RICE (EX-THE CITADEL)** | *Clockwork Orange*–style home invasion | **88**
4_ **PHILLIP MERLING (DOLPHINS)** | wantonly whacking pregnant girlfriend | **88**

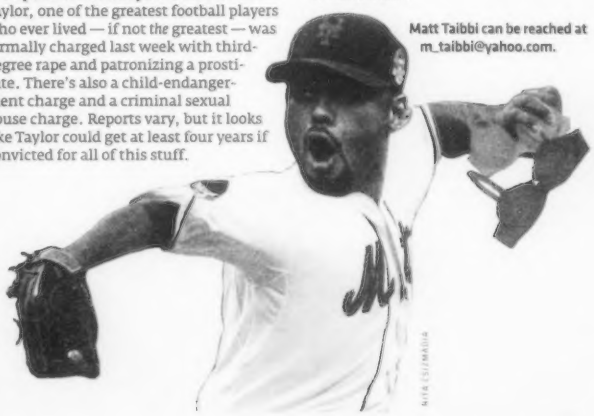
The basic story is that LT flew north from Florida to the New York area, checked into a hotel in Ramapo, New York, and called for an escort. The guy he talked to was a creep named Rasheed Davis, who is alleged to have physically assaulted the girl who ended up going to Taylor's room.

One version of the story, Taylor's version, is that the girl showed up and he, for whatever reason, decided not to take advantage of her and just gave her $300 after whacking off in her presence. Taylor's lawyer, Arthur Aidala, is expected to present evidence that the girl was accompanied to Ramapo by a 23-year-old friend, who will testify that the alleged victim bragged about getting money from Taylor without having to do anything with him. "It was weird," the girl reportedly said, after coming back to the car. "We didn't even have sex."

This convenient testimony is going to be counterbalanced by the state's case, which is a six-course meal of an indictment — including charges of both oral sexual abuse and sexual intercourse with a minor. It's unclear what evidence the prosecution has, but a condom (with DNA) was reportedly found in the hotel room.

The guess here is that LT ends up doing some time. And if he continues to fight this in court instead of pleading out, it might be a real stretch.

Matt Taibbi can be reached at m_taibbi@yahoo.com.



NITA CUSIMANO

THE 13TH ANNUAL MUZZLE AWARDS

A LOOK AT THE DISHONORABLE ENEMIES OF FREE SPEECH AND PERSONAL LIBERTY IN NEW ENGLAND

_BY DAN KENNEDY

A year and a half into the Age of Obama, we are learning a lesson we should have figured out long ago — that repression, once in place, is rarely rolled back all the way, and that liberals no less than conservatives are reluctant to give up power.

There is no better example of this basic truth than the president's nomination of his solicitor general, former Harvard Law School dean Elena Kagan, to replace Justice John Paul Stevens on the US Supreme Court.

Kagan, like Stevens, will no doubt prove in most respects to be a solid liberal voice. But whereas Stevens, a courtly Republican of the old school, cast a wary eye on expansive claims of presidential power during the dark days of the Bush-Cheney era, Kagan, based on her record, appears likely to embrace executive authority. No president, not even Obama, wants to undermine his own prerogatives.

The abuse of authority at the local level is the theme of the 13th Annual Muzzle Awards, our Fourth of July round-up of outrages against free speech and personal liberties in New England. First, though, some good news.

In 2008, a Muzzle was presented to then-secretary of state Condoleezza Rice and then-secretary of homeland security Michael Chertoff for banning South African scholar Adam Habib from the United States, thus forcing him to cancel an appearance in Boston. As best as anyone could tell, Habib's only offense was speaking out against the war in Iraq.

This past January, Secretary of State Hillary Clinton cleared Habib and a fellow scholar, allowing Habib to travel in the US, as he had on numerous occasions before he was banned. His victory tour hit Harvard Law School in late March.

The Muzzle Awards were inspired by noted civil-liberties lawyer and *Phoenix* contributor Harvey Silverglate, author of *Three Felonies a Day: How the Feds Target the Innocent* (Encounter) and of the sidebar accompanying this article. They are named after similar awards given by the Thomas Jefferson Center for the Protection of Freedom of Expression.

This year's edition, as always, was compiled by tracking the previous year's free-speech stories in New England (since July 4, 2009), and is based on reporting by the *Phoenix* newspapers in Boston, Providence, and Portland, as well as the American Civil Liberties Union (ACLU) and various news organizations and Web sites — including the *Boston Globe*, the *Providence Journal*, the *Portland Press Herald*, the *Cambridge Chronicle*, the *Newton Tab*, Robert Ambrogi's Media Law blog (now LegalSites), the *Forecaster* of southern Maine, the New England Center for Investigative Reporting, the *Washington Post*, the Associated Press, and NBC's *Today* show.

The envelopes, please.

Ed Davis

BOSTON'S TOP COP SHOULD CALL OFF CAMERA CRUSADE

The 1991 video of Rodney King being beaten by the Los Angeles Police is one of the iconic artifacts of the pre-YouTube age. For the first time, we understood that ordinary citizens using readily available media tools could hold their government accountable in ways that had previously not been possible.

But if the incident had taken place on the streets of Boston, then George Holliday — the bystander who shot the King video — might very well have been arrested and charged with violating the privacy of the police officers.

Massachusetts, you see, is one of a dozen states that require the consent of all parties before an audio recording can be made. (A video recording without sound is not covered by the law, which was originally drafted with phone conversations in mind.) And the Boston Police, under Commissioner **ED DAVIS**, have aggressively enforced that law by going after citizens who record their actions — even on public streets.

Earlier this year, the New England Center for Investigative Reporting (NECIR), in an article published by the *Boston Globe*, told the stories of several people who had taken out their cell phones to record instances of possible police misconduct, only to find themselves in handcuffs.

"The police apparently do not want witnesses to what they do in public," Sarah Wunsch, staff attorney for the ACLU of Massachusetts, told the NECIR.

According to the NECIR report, the police have taken some pains to stay on what they believe is the right side of the law. There is evidence that they make sure a person's video camera has audio capabilities before making an arrest, and in several cases they have declined to arrest people who were using their cell-phone cameras openly rather than surreptitiously.

Nevertheless, experts say the BPD is misinterpreting the law. "The police are basing this claim on a ridiculous reading of the two-party-consent surveillance law, requiring all parties to consent to being taped," constitutional lawyer Jonathan Turley told the tech blog Gizmodo. "I have written in the area of surveillance law and can say that this is utter nonsense."

Worse, it's nonsense that prevents the public from performing a vital watchdog role. It's time for Davis to tell his officers to concentrate on arresting criminals rather than camera-wielding members of the public.

ILLUSTRATIONS BY ALLISON BAMCAT

Federal Bureau of Prisons

SENDS RICHARD HATCH BACK TO JAIL FOR DARING TO SPEAK OUT

It had been a precipitous fall for Richard Hatch, the one-time star of *Survivor*, a/k/a the gay naked guy whom viewers loved to hate. By last August, when Hatch sat down with Matt Lauer of NBC's *Today* show, he'd been found guilty of tax evasion, served time in a federal prison, and was under house arrest, confined to his sister's home in Newport, Rhode Island. And he had a few things on his mind.

"I know without question that there are personal issues involved for the prosecutor," he said. "I don't know why. The prosecutorial misconduct has been egregious. My personal opinion: he discriminated against me. I do believe that. I don't think you or anyone else could deny that we, as homosexuals, face discrimination."

Hatch would pay dearly for his outspokenness. For though he had received permission from the **FEDERAL BUREAU OF PRISONS** to speak to NBC's *Today* show, he apparently had not asked whether he could also sit for interviews with two NBC-affiliated operations, *Access Hollywood* and WJAR-TV (Channel 10) in Providence. So the bureau went to court and demanded that Hatch be sent back to prison. He was, for nine days.

Hatch's re-incarceration was an egregious abuse of governmental authority. Steven Brown, executive director of the Rhode Island ACLU, put it this way: "It is impossible to conceive of any legitimate penological basis for stifling Mr. Hatch's efforts to speak about his own case. It is appalling that he would actually be sent to jail for engaging in quintessential free-speech activity."

Finally, in October, Hatch's sentence came to an end. But he still faced three years of supervision at the hands of federal authorities. And he had learned a lesson you will not find spelled out anywhere in the First Amendment: if the feds have you under their thumbs, you'd better watch what you say. Otherwise, you might find yourself behind bars.

The *Portland Press Herald*

EDITORIAL PAGE VALUES CIVILITY OVER VIGOROUS PUBLIC DEBATE

Sometimes the price of free speech is aggravation. So it was in the Portland suburb of Falmouth, where the town council in May considered rules to clamp down on public comments at its meetings.

The precipitating cause was a gadfly named Michael Doyle, who reportedly had referred to council chairwoman Cathy Breen as "demented, a banshee, idiotic, and running a private club." The rules the council took under consideration would have forbidden "name-calling and personal attacks," and would have limited the right of residents to speak out at the council's public meetings.

The Maine Civil Liberties Union jumped into the fray, sending a letter to the town council warning that the proposed rules were unconstitutional. "The best answer to unpopular or hostile speech is more speech, not censorship," wrote executive director Shenna Bellows. "The town council may not pass a law that limits free speech just to protect the town councilors' feelings."

So far, so good. But then something entirely unexpected happened. The editorial page of Maine's largest paper, the ***PORTLAND PRESS HERALD***, came out in *favor* of limiting speech. In an editorial headlined FALMOUTH HAS A RIGHT TO SET GROUND RULES FOR DEBATE, the paper endorsed the proposed rules as setting a civil tone, not unlike standing when a judge enters the courtroom or the practice of legislators' referring to each other as "my good friend."

The editorial continued: "Freedom of speech does not mean that anyone can say anything at any time. There is no reason that a town resident can't be asked to express deep dissatisfaction with a council decision without calling the councilors names. Verbal harassment is not protected free speech."

Fortunately, the council proved to be more sensitive to the purpose of free speech than the *Press Herald*. At its next meeting, it voted unanimously *against* the rules. "I have been disgusted with what has transpired over the past four months," said council member Will Armitage of the boorishness displayed at the meetings, according to the *Forecaster*, a local paper. "But I'm torn on the rule changes. I'm concerned they go too far."

And when the editors of a newspaper, dependent as they are on the First Amendment, conclude that civility is more important than freedom of speech, then they have surely gone too far, as well.

When the editors of a newspaper, dependent as they are on the First Amendment, conclude that civility is more important than freedom of speech, then they have surely gone too far.

Bruce Selya

FEDERAL APPEALS-COURT JUDGE STRIKES BLOW AGAINST OPENNESS

The trial of Joel Tenenbaum was among the more widely publicized copyright-infringement cases of recent years. Sued in US District Court for illegally downloading music, the Boston University graduate student was hit with a stunning $675,000 judgment last August after he freely admitted on the witness stand that he had shared hundreds of songs. This past February, his lawyer, Harvard Law

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School professor Charles Nesson, tried to convince Judge Nancy Gertner that the judgment should be reduced to $21 — what Tenenbaum would have paid if he'd bought the 30 songs for which damages were awarded on iTunes. Good luck with that.

But there was another unusual aspect to the case, as well — a bid by Tenenbaum and Nesson to stream video from one of the pre-trial hearings over the Internet. Despite the objection of the Recording Industry Association of America, which had brought the suit, Judge Gertner granted the request. Unfortunately, a three-judge panel of the US First Circuit Court of Appeals, in an opinion written by **JUDGE BRUCE SELYA**, overturned Gertner and ordered that the hearing remain closed to the intertubes. (One of the other judges, Juan Torruella, was the winner of a 2009 Muzzle for writing an opinion that speech in Massachusetts need not be false to be considered libelous.) Thus did Selya and his fellow judges forfeit an opportunity to open the courts to greater public scrutiny.

Selya said that he had no choice. The rules, he wrote, simply did not give Gertner the discretion to order that the proceeding be Webcast. Writing that "this is not a case about a free speech writ large," Selya claimed that "if a controlling rule, properly interpreted, closes federal courtrooms in Massachusetts to Webcasting and other forms of broadcasting . . . , we are bound to enforce that rule."

Yet surely Selya and his brethren could have found legal justification to uphold Gertner, a longtime respected judge, who stood up for openness in her ruling: "The Defendants are primarily members of a generation that has grown up with the Internet, who get their news from it, rather than from the traditional forms of public communication, such as newspapers or television. Indeed, these cases have generated widespread public attention, much of it on the Internet. Under the circumstances, the particular relief requested — 'narrowcasting' this proceeding to a public Web site — is uniquely appropriate."

More than a dozen news organizations, including the Associated Press and the New York Times Company, which owns the *Boston Globe*, asked the appeals court to uphold Gertner. Sadly, Selya chose a narrow reading of the rules over a judge's discretion to open her courtroom to the light of day.

David Cohen

FORMER NEWTON MAYOR KEEPS PRESS AWAY FROM $191M SCHOOL

At a cost of $191 million, the new Newton North High School is the most expensive public school in Massachusetts. Cost overruns have been the rule rather than the exception.

So when the city's board of aldermen was invited to tour the nearly completed school

last summer, folks at the weekly *Newton Tab* were understandably eager to tag along. But even though the walk-through had been announced as an official public meeting, a reporter and a photographer who showed up were told they weren't invited.

"It's an essentially private event on private property," Jeremy Solomon, spokesman for then-Newton mayor **DAVID COHEN**, told the *Tab*, thus imparting an entirely new meaning to the word *private*. Solomon added: "It doesn't entitle the media to attend. Elected officials deserve the courtesy to ask any questions without being concerned about how they're portrayed in the *Tab*."

According to Solomon, it was the contractor, Dimeo Construction, that closed the tour to the media. And even though the tour had been posted as a public meeting, it doesn't appear that the city violated the open-meeting law: a quorum of aldermen failed to show, and in any case there is an "on-site inspection" exemption in the state's open-meeting law.

But Cohen, as the mayor, should have insisted that the press be allowed to cover the story — not act as an enabler for a private company whose priority, understandably, is building things, not protecting the public's right to know.

The situation only became more laughable in the ensuing weeks. First, Alderman Ken Parker, who did go on the tour, took a photo with his iPhone and promptly sent it along to the *Tab*. Then Cohen set up a tour that a reporter — but not a photographer — was allowed to attend, explaining, "Photographs by the *Tab* are not essential to reporting on the progress that has been made at the site. The progress on the site is undeniable and clear to even the most casual of observers."

Finally, in December, just three weeks before turning over the keys to mayor-elect Setti Warren, Cohen allowed full media access to the school site. The *Tab* was even allowed to shoot a video.

But Cohen's original notion that the public had no right to see what it had paid so dearly for was an example of official arrogance at its worst.

The president let Crowley off easy, but we won't. Because Crowley's arrest of Gates stands as a textbook example of what happens when a keyed-up, macho police officer encounters someone who gives him lip — even when that person is understandably outraged at the idea that the police had been summoned solely because he was African-American.

Gates's so-called offense has a name: "contempt of cop." Last month, the New England Center for Investigative Reporting reviewed six years' worth of arrests for disorderly conduct Cambridge and found no racial pattern. On the other hand, the center reported, 60 percent of such arrests involved talking back to police.

Did Gates overreact? He may have. He and his taxi driver were seen trying to force open a stuck door, and they may well have looked like they were breaking in. But Crowley, upon arriving at the scene, was quickly able to figure out that he was dealing with the legal resident of the property, not an intruder.

Thus, even if Gates were ranting and raving (something he denies), Crowley should have understood why Gates believed he had been racially profiled. More to the point, he should have left. Instead, he arrested Gates and charged him with disturbing the peace — a charge that Middlesex County District Attorney Gerard Leone dropped as soon as it hit his desk.

The arrest of Skip Gates quickly blew into an international incident, and it's not over yet. A panel named by city officials to investigate the incident was expected to weigh in just as the *Phoenix* was going to press. Nor have we heard a rational explanation for why Crowley said the sole eyewitness reported seeing two black men. The woman who had called the police came forward to say she had said nothing to the police about the men's race.

What *has* been firmly established is that a man who had done nothing wrong, standing in his own home, was arrested, handcuffed, and taken to the police station solely for mouthing off to a police officer. It's an outrage — not to mention, as our president so eloquently put it, really, really stupid.

James Crowley

HE ARRESTED SKIP GATES TO SILENCE AN ANGRY MAN

President Obama had a problem. He had just called the Cambridge Police Department "stupid" for arresting Harvard University scholar Henry Louis Gates Jr. in his own home last summer, and the critics were circling. So he invited Gates and the officer, Sergeant James Crowley, to the White House for a beer.

"I have always believed that what brings us together is stronger than what pulls us apart," said Obama. Problem solved.

Ann Sullivan

FIGHTS HOMOPHOBIA BY ATTACKING RIGHT TO SPEAK

As Maine voters last fall considered whether to outlaw same-sex marriage, an unusual debate unfolded on television. Sherri Gould, the literacy coach at Nokomis Regional High School, in Newport, appeared in a commercial to dispute the notion — advanced by opponents — that same-sex marriage would be taught in the public schools. And Donald Mendell, a guidance counselor at the same school, appeared in a competing ad in

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Chakaia Booker IN AND OUT

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STUFF THE PHOENIX

Continued from p 10
which he called Gould a "gay activist already pushing this type of agenda."

In a report by the *Portland Press Herald*, assistant superintendent Arnold Shorey called the dueling spots "a good civics lesson about the First Amendment."

He was right — but perhaps not in the way he had intended. Because, soon enough, a social worker at nearby Newport Elementary School named **ANN SULLIVAN** filed a complaint against Mendell with the Maine Office of Licensing and Registration arguing that Mendell should be stripped of his license to engage in social work. Her complaint said that Mendell "does not have the right as a licensed social worker to make public comments that can endanger or promote discrimination."

Mendell called Sullivan's action "frivolous" and "politically motivated." The licensing authorities agreed. In April, Mendell was cleared, with spokesman Doug Dunbar saying, "The board found there wasn't adequate evidence of a violation, so they found it wasn't adequate for a disciplinary action."

The story of same-sex marriage in Maine has not been uplifting. Voters in November rejected it, thus relegating lesbian and gay couples to second-class status. Maine and Rhode Island are now the only New England states where same-sex marriage isn't recognized. And it is unfortunate that Mendell would seek to impose his personal views of morality on everyone.

But it is equally unfortunate that Sullivan, an educator, would choose to fight the good fight against homophobia by trying to deny a fellow educator his First Amendment right to speak his mind. The licensing board, by doing the right thing, provided Newport students with a valuable lesson about free speech.

Massachusetts Legislature

PLAYS SHELL GAME WITH WEAK OPEN-MEETING LAW

On July 1, a new, supposedly improved Massachusetts open-meeting law went into effect. Passed by legislators and signed by Governor Deval Patrick a little more than a year ago, the law strikes several blows in favor of open government. Trouble is, the changes do more harm than good.

The most glaring shortcoming of the old law — the lack of any meaningful enforcement — has not only not been corrected, but it's actually been made worse. According to Massachusetts Newspaper Publishers Association (MNPA) executive director Robert Ambrogi, a lawyer who writes the blog Media Law, a public body

can no longer be found to have broken the open-meeting law unless there's a ruling that its behavior was "intentional" — "an almost impossible hurdle to overcome," he writes. Thus the **MASSACHUSETTS LEGISLATURE** earns a Muzzle for moving backward on conducting the public's business in public.

The new law isn't all bad. For one thing, it centralizes enforcement in the state attorney general's office rather than leaving it to district attorneys, whose ardor for going after secrecy-loving school committees, city councils, and boards of selectmen varied from county to county. For another, it includes tightened language, an annual reporting requirement, and the creation of an advisory board whose members will include a representative of the MNPA.

But even aside from the new requirement that intent be proved, the provisions are unconscionably weak. The law, then and now, calls for a maximum fine of $1000 to be paid not by the individual officials who broke it, but by the governmental body itself — in other words, by the taxpayers. There is also no provision for people who bring complaints to collect attorneys' fees. In 38 other states, Ambrogi says, officials must pay out of their own pockets. And in 21 states, breaking the open-meeting law is a criminal rather than a civil matter.

"As the state's open-meeting law now stands, it is one of the weakest in the nation," the *Patriot Ledger* of Quincy editorialized shortly after the new provisions were approved.

With the revised law now in effect, there's no better time than the present for the legislature to correct its mistake. That is, if legislators actually consider it a mistake to thumb their noses at the public's right to know.

The MBTA

STATE OFFICIAL STEPS IN TO STOP T'S ATTACK ON YOUNG ARTISTS

Running the **MBTA** is not an easy job. Officials must keep aging equipment in service, juggle complicated schedules, placate surly passengers — and, most important, make sure they are not sponsoring any art that might offend someone's delicate sensibilities.

This last skill came into play in August, when young people working on a mural on T property in Dudley Square were told their depiction of city life was too negative, and that they would have to make changes if they didn't want funding for their summer-jobs program to be cut off. Among other things, the mural depicted fires and the words DISINVESTMENT and ARSON — harsh realities in neglected urban neighborhoods, but not the sort of realities that the MBTA wanted to acknowledge.

"I don't get this," project coordinator Suely Neves said of the T's objections. "The beauty of it all is that we went from something so heartbreaking, so devastating."

The story did, however, have a happy ending. The state transportation secretary, Jim Aloisi, was properly appalled, and overruled his underlings at the MBTA. "I see it as honest," he said, "and I said you can't sugarcoat history and keep yourself blind to things that weren't so great, so I don't see it as negativity."

Aloisi himself was a controversial official, and he left state government before the end of the year. But he certainly rose to the occasion in speaking out against censorship. As the *Boston Globe*, which had broken the story, editorialized, Aloisi "appears to have a better appreciation for art than do T officials."

The T's Muzzle is its third, and thus the agency enters our hallowed Hall of Shame. In 2006, the agency was singled out for banning photographers from taking pictures of its facilities — a misguided anti-terrorism measure that it eventually abandoned. In 2009, the T won again for suing two MIT students who had discovered a security flaw with CharlieCards that could let people ride for free. Again, the T backed down and ended up working with the students, instead.

To understand that there's something deeply wrong with the culture of the T, all you have to do is ride it. Perhaps an agency that was more open and less controlling would also do a better job of transporting people from Point A to Point B.

Bristol Fourth of July Committee

HANDS TEA PARTIERS A VICTORY BY BANNING THE CONSTITUTION

How do you transform a group of right-wing, anti-government Tea Party activists into sympathetic victims? You couldn't do better than the **BRISTOL FOURTH OF JULY COMMITTEE**, in Rhode Island, whose members threw a Mach 10 nutty during the 2009 Independence Day parade because some of those marching Tea Partiers had the temerity to — *gasp!* — hand out copies of the US Constitution to spectators.

Afterward, according to the *Providence Journal*, Marina Peterson, treasurer of the Rhode Island Tea Party, said she was told "not to waste the stamp to send in an application" by Jim Tavares, chairman of

Continued on p 14

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NORTH STATION TO PORTLAND

Continued from p 12

the float committee, who said he had personally confiscated copies of the offending document. Peterson added that Tavares had reduced her to tears.

Now, before you get all up in arms at the notion that the Constitution could be considered contraband, you should understand that the Tea Partiers were, according to the committee, endangering public safety. Parade chairwoman Judith Squires cited the case of a nine-year-old boy who was killed in Florida when he became entangled in the wheel of a passing float. Hmmmm. Give us a month and we might figure out what the connection is supposed to be. As far as we can tell, the only risk involved in handing out copies of the Constitution is paper cuts.

Perhaps realizing they had a public-relations disaster on their hands, committee members later apologized and invited the Tea Partiers to apply again. But the committee didn't change its mind about leafleting. Instead, the committee, with the help of the Tea Partiers, reached a face-saving solution. The Tea Partiers said the folks who were handing out the Constitution had nothing to do with the official float, and had showed up on their own. (Never mind that they were wearing yellow DON'T TREAD ON ME shirts identical to those worn by the people on the float.) So the committee chose to accept that explanation and put the matter to rest.

At press time, according to Squires, new general chairwoman of the committee, the Tea Partiers were scheduled to take part in the 2010 parade. Added Colleen Conley, president of the Rhode Island Tea Party: "We stated our mutual agreement that we look forward to a pleasant non-controversial participation in the parade this year."

Squires, Tavares, and company may not have intended to censor the Constitution. But the idea that passing out pieces of paper represents some sort of threat to public safety is simply too bizarre to take seriously. The committee's actions made for potent Fourth of July symbolism, giving the likes of Glenn Beck a chance to poke fun at those crazy liberals.

In its zeal to protect the public from even the slightest, most theoretical hazard, the Bristol Fourth of July Committee put itself in the position of accidentally censoring the very symbol of our liberty. And they handed the Tea Partiers an unintended — and undeserved — public victory. ◉

***Phoenix* contributor Dan Kennedy is an assistant professor of journalism at Northeastern University. He can be reached at da.kennedy@neu.edu.**

2010 MUZZLE AWARDS ON CAMPUS

HOLLOWED HALLS: HARVARD AND YALE ONCE AGAIN LEAD THE WAY . . . FOR ACADEMIC CENSORSHIP

_BY HARVEY SILVERGLATE

Harvard and Yale universities felt the sting of the global economic collapse firsthand in 2009, as the endowments of these stalwart New England Ivy League members dropped by nearly a third. The schools didn't fare much better in the free marketplace of ideas, either.

Since last summer, both Ivies have helped pave the censorial frontiers of the corporatized academy, while employing public-relations armies to perpetuate the aura of the liberal-arts sensibility. For these efforts, described in more detail below, two of the nation's pre-eminent academic institutions have earned Muzzle Awards, accolades unlikely to be trumpeted by their respective Offices of Public Affairs.

HARVARD UNIVERSITY

Harvard, a private institution, is not bound by the First Amendment guarantee of free expression. But Harvard's own Free Speech Guidelines promise wide latitude for self-expression, because "[c]urtailment of free speech undercuts the intellectual freedom that defines our purpose." In at least four instances over the last year, however, Harvard's actions spoke louder than words.

1_ MED SCHOOL MEDIA MUZZLE A proposed Harvard Medical School policy for 2009–'10 instructed "all interactions between students and the media" to be coordinated with the school's public-relations office. The policy was reportedly influenced by student comments in a *New York Times* exposé of conflicts of interest among Med School professors. When students were notified about the new policy last August, the incensed aspiring MDs naturally contacted the *Times*. Under the *Times'* spotlight, Med School administrators admitted the wording was "problematic" and vowed to remove the policy from the student handbook.

2_ LAW SCHOOL SOFT CENSORSHIP A third-year Harvard Law student, in a November e-mail to a friend, expressed her interest in seeing further research on a controversial question: whether race and intelligence might be genetically linked. Though the 3L stressed that she "would just like some scientific data to disprove the genetic position," she deemed the available data insufficient for certainty.

When said e-mail surfaced in late April on a self-described "legal tabloid" blog, Harvard Law Dean Martha Minow sent a school-wide response, in which she not only misinterpreted the student's intent, but condemned the mere *asking* of the 3L's questions. This skeptical student's "false view," Minow wrote in her accusatory e-mail, "suggested that black people are genetically inferior to white people."

Read closely, the student's e-mail makes no such suggestion. In Minow's response, however, you'll find a textbook example of soft censorship – *no* direct penalty, but a declaration that certain ideas (or even questions) are off-limits. Minow was "heartened" by the 3L's acknowledging "the offense and hurt that the comment engendered." How would Minow have responded had the student stood by her inquiry? Soft, or hard punishment?

3_ EMPLOYEE LOYALTY OATH It's not only *student* speech that is under scrutiny. Harvard employees were required, this past year, to sign a stringent "confidentiality agreement," a ban on disclosure of "information about a person or an entity that, if disclosed, could . . . be damaging to financing standing, employability, reputation *or other interests* [emphasis added]." This serves to insulate not only Harvard, but also its administrators, from public criticism. "Other interests," of course, are in the eyes of the beholder. And few employees would risk venturing to find out what they might be.

4_ THE INMATES TAKE OVER THE ASYLUM Given the Muzzle-friendly campus milieu, it's small wonder that students even turned the cudgel of censorship onto *themselves*. Radical anti-immigration activist (and Minuteman Project founder) Jim Gilchrist was invited to speak at an October 17 Harvard symposium. Days before the event, notwithstanding that Gilchrist had spoken at Harvard Law less than a year prior, the Harvard Undergraduate Legal Committee rescinded the invitation. Justifying his censorial urges, a student expressed concern "about the broader national implications of legitimizing these extremist views with the Harvard name." These undergrads had clearly drunk Harvard's corporatized Kool-Aid.

YALE UNIVERSITY

Yale, too, is a private institution that, in theory, honors free expression. Yale University Press (YUP) blatantly flouted this ethos when in August it decided to censor a series of cartoons – *in a book about the cartoons*.

To recap: in 2005, Danish newspaper *Jyllands-Posten* printed cartoons satirizing the Muslim prophet Muhammad. Reactionaries protested; other papers reprinted in response; scattered violence ensued. Four years later, Brandeis University historian Jytte Klausen wrote about it: *The Cartoons That Shook the World*, published by YUP.

Claiming to fear a reprise of violence, YUP censored the depictions of Muhammad in this book, ironically, about censorship. John Donatich, YUP director, told the *New York Times* that he didn't want "blood on my hands."

The American Association of University Professors, along with 11 other free-speech advocates, issued a statement excoriating YUP, invoking Ben Franklin's warning that those who would give up essential liberty to purchase a little temporary safety will get neither liberty nor safety. (Disclosure: one of the statement's signees was the Foundation for Individual Rights in Education, of which I'm the board chairman.) Professor Klausen viewed the betrayal with apparent irony: "I became a chapter in my own book," she said at an October 1 talk.

Slate's Christopher Hitchens got closer to the heart of YUP's betrayal in response to Donatich's "blood on my hands" rationalization: "What a cause of shame that the campus of Nathan Hale [a Revolutionary War hero and Yale alum] should have preemptively run up the white flag and then cringingly taken the blood guilt of potential assassins and tyrants upon itself."

The foundational liberties for which patriots fought are now under siege from within. Today's enemy: modern universities' urge to "control the message" and eliminate potential threats to the bottom line. ◉

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Poor	⊖	Based on average entrée price

STODDARD'S FINE FOOD AND ALE

BOSTON'S GASTROPUB WORLD HAS A NEW CHAMP

_BY ROBERT NADEAU

PHOTO: ERIC STORM

THE EYES HAVE IT Like much of the menu here, Stoddard's charcuterie plate is a notch above, with quail-egg sausage and a tasty rabbit ballotine.

Some of the great ones do it by instinct, but William Ashmore, owner of Stoddard's (and Ivy across the street) appears to be someone given to second thoughts, maybe nots, and serial inspirations. It seems to have taken him about a year and half from the initial announcements to get Stoddard's open, and concepts have been trimmed and changed a time or two since.

DINING OUT

Don't tell him not to overthink it, however, because what we have in the umpteenth iteration is a heckuva good restaurant tucked into a handsome bar. "Gastropub" completely understates what chef Mark Cina is doing with low-20s entrees that look and taste as good as what the big hotel dining rooms put out at twice the price. The chicken pot pie ($18), like the rest of his cheffed-up comfort food, is better than every other one in town — not because it has fancier ingredients, but because the fancier ingredients (parsnips, a Jerusalem artichoke, a few slices of chicken sausage) are fully integrated into the pie's original gloopy-gravy ideal. It is like the difference between being a good dog and being a good person. Being a good dog is the essence of a thing; being a good person is a garnish on top of a thing.

One of the steps backward has been from a full-tilt craft cocktail menu, originally to be pegged to Jerry Thomas's 1860s manual of the art, published in the same decade the Stoddard's building was erected. The new design strips it back to some of the bare brick of that old structure, decorates it with corsets in homage to its original use as a shop for lady's unmentionables, and only casually references its more recent history as a knife-and-scissors emporium. An enormous antique bar dominates the space, and features five cask-conditioned ales (most of the beer-geek landmarks open only one at a time) as well as a good assortment of draughts and bottles.

Food starts with chewy French bread rolls and fine sweet butter. Like everyone these days, Cina has a charcuterie plate (market price; recently $12), but I don't think anyone else has a quail-egg sausage — each lean slice like a face, with two embedded quail-egg eyes. The flavor star was a rabbit ballotine with some pickled mustard seeds as garnish.

Clams casino ($9) starts the late Victorian nostalgia parade, returning a creamy richness to this dish of chopped clams and bacon with buttered crumbs, and a lemon remoulade dabbed on for even more richness. A "grilled romaine" salad with olive-oil-poached salmon ($11) is just that, and so good and generous it would make a light lunch. The only weak appetizer I thought was lobster scallion hush puppies ($11), which were stiffer but just as stodgy as Rhode Island clam fritters.

Getting back to that chicken pie, it had an excellent crust, but distinctively a pie crust, not the puff-pastry crust that buries competing pies about the gastropub world of Boston. More nostalgia comes with the "duo of Berkshire pork" ($23) a heritage breed that restores real pork-chop flavor to the boneless medallions on half the plate, and a mild home-smoked ham effect shredded in with white grits. The vegetable garnish is a little sautée of wild mushrooms and fresh green fava beans.

Ballotine of Vermont rabbit ($24) is a kind of savory sausage of rabbit leg meat stuffed with herbed rabbit mousse, and covered with a house-made prosciutto that gets as caramelized as the skin of a nicely roasted chicken. While rabbit doesn't exactly taste like the chicken, the profile of crisped skin, tender meat, and stuffing is similar. The garnishes on this are sautéed nettles (my favorite wild spring green), prunes, and crunchy chunks of salsify (which I would cook longer for more flavor).

Equally stunning is the skillet-roasted cod ($23), a fine chunk of white fish in big sweet flakes over all kinds of brilliant things: balls of potato, a green fennel-flavored puree, a pipperade of gently sautéed onion, red and green pepper strips, and slivers of country ham.

Our drinks were a Tanqueray gin and tonic ($10), a drink a little later than Jerry Thomas, but here made strong for a proper balance of herbal and bitter flavors; and a Moscow Mule ($9), a 1940s invention, here in full historical dress of a chilled copper cup, vodka, and house-made ginger beer.

To the casks, then, for Clown Shoes "black IPA" ($10), which sounds hopelessly exotic but is actually brewed in state (Ipswich) as a kind of very hoppy porter or dry stout. At seven-percent alcohol and not much carbonation, it goes down well with food, but might be too bitter for one's first move up from Bud Light. A glass of Conn Creek cabernet sauvignon ($13) had the full cabernet aroma of bramble fruits strewn over vegetative richness, and a palate to follow all that. But I didn't like the lack of posted vintage years on the wine list, and the lack of posted prices on the beer and cocktail lists, nor the actual prices. This is a place for a moderate dinner, but be careful what you drink.

Desserts are there, but only two: a chocolate pavé ($7) that was solid without distinction, and a rosemary rhubarb panna cotta ($5) that was light and flavorful, but far more rhubarb than rosemary.

Service on an early weeknight was perhaps compromised by a couple of large reserved tables — an odd situation in a restaurant that does not admit to taking reservations, but does have a functions department. We had some long pauses that reminded me of Henny Youngman's advice — probably as old as some classic cocktail recipes — always to look for a table next to a waiter. Nevertheless, I am going to all four stars despite pricey drinks and paltry dessert options because, in the year of gastropubs, this one has the food part nailed and the pub side right up there. ⊙

Robert Nadeau can be reached at robtnadeau@aol.com.

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Many Brazilian hot-buffet dishes are stews that don't suffer much on a steam table. Get a little scoop of everything you see: some julienned, barely cooked greens; surprisingly flavorful long-grain white rice; tasty stewed pinto beans; feijoada, a rich black-bean stew loaded with tasty pork bits (including bacon, ribs, hocks, and tails); farofa (a powdery, grain-like cassava flour) with sausage; carne de panela, a fine beef and root-vegetable stew; chicken sautéed with brightly flavored orange peppers; some green salad and pickles; a sunny-side-up fried egg; cigar-shaped rice croquettes; perhaps a chunk of fried yucca. Judiciously scooped, you have loaded up one heaping plate. Ask questions if you're uncertain what's what: the staff's English is decent and they're very friendly and helpful. Get another empty plate.

Head to the back, to the churrasqueiro's station. Again, get some of everything: the salty, fantastic charred-but-rare sirloin; some linguiça (a loose, coarse-grained pork sausage quite unlike the Portuguese version); a bit of superb, lightly fat-rimmed pork loin; some liverish but delicious chicken hearts (disturbingly like tiny human organs); chicken-breast chunks wrapped with bacon to avoid drying out; a meaty beef rib or two. Keep a tight rein on how he slices or slides these off the skewers — his default is to go heavy — and modestly fill your second plate. Let them weigh your plate(s); they will bring your check later. Order a drink, perhaps a sugary, jitter-inducing Brazilian guaraná soda ($1.50), or a passion-fruit nectar ($2). Take a seat in the long, spare, scarlet-walled dining room and tuck in. If your check exceeds $15 and you finish it all, you're officially a trencherman. But don't knock yourself out: even a single, carefully laden plateful at Mix will still be one of more flavorful, diversely composed, budget-friendly meals you will find in Boston.

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WEEKLY SPECIALS

CAPSULES OF RECENT RESTAURANT REVIEWS

Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.

BASHO | 1338 Boylston St, Boston | 617.262.1338 | $17–$35 | Large and ultra-modern yet curiously comfortable dining spot mixing traditional Japanese bar food, contemporary creations, and enough plated entrees to keep the squares in line, too. Our critic was knocked out by the flavored sashimi platter, the black cod, the kurobuta pork noodle soup, and the bellweather phoenix roll. The novelty is actually robata — neat little skewers cooked on special charcoal grills.

NICO | 417 Hanover St, Boston | 617.742.0404 | $18–$38 | Nico's not our critic's favorite North End restaurant, but it's not a dive, either. You can eat very well on the scallop appetizer, spaghetti and meatballs (try it, you'll be surprised), brick chicken, and the profiteroles for dessert. Good service, but the price runs up, so maybe skip appetizers. It is supposed to have a disco theme, but you will feel really dorky if you dress like it's the '80s, because no one else does.

BOMBAY CLUB | 1415 Washington St, Boston | 617.247.2500 | $13–$24 | The latest and reportedly last Bombay Club of this generation of Kapoors is their most progressive restaurant yet, touching many regions, with quite a lot of modern South Asian cuisine and some Chinese-Indian fusion dishes. Menus change, but make sure to get the lemon-garlic fish karahi, whatever they are doing with cauliflower, the peshawari naan (recently listed as a dessert), and the remarkable carrot halwa. Inventive cocktails, too, but it's hard to beat Flying Horse beer.

JERRY REMY'S SPORTS BAR & GRILL | 1265 Boylston St, Boston | 617.236.7369 | $9–$19 | Since no sports figure has ever co-owned a really good restaurant, and sports bars per se are more about testosterone than cuisine, the Rem Dawg is once more in a league of his own. If you stick to smoked barbecue, the "Remy's Red" draught ale, the eponymous knockwurst, and the Boston Cream torte, the man of seven major-league home runs has just nailed number eight. The other food mostly rides the bench, although Evil Empire cheesecake gives the Jeter AC their due, and the Oreo torte could platoon with the Boston-cream version.

COPPA | 253 Shawmut Ave, Boston | 617.391.0902 | $11–$15 à la carte | Coppa has two famous chefs and more staff than seats, all small plates, no reservations. It ain't cheap. But is it worth standing in line for? Of course. Try the variety meats and homemade salumi, house-made pastas, wild arugula with shaved cheese and fennel and house-pickled onions, wood-fired pizzas, and amazing meatballs.

BERGAMOT | 118 Beacon St, Somerville | 617.576.7700 | $19–$27 | Just when the fancy-chef thing seemed to be ending, here comes Bergamot with beautifully plated food full of seasonal, local, sustainable, and exotic ingredients. For once, entrées outshine appetizers, but you could still get hooked on roasted baby beets, egg-battered halibut, and "That Grapefruit Dessert" — the latter even better if enjoyed with Mem teas or George Howell coffees.

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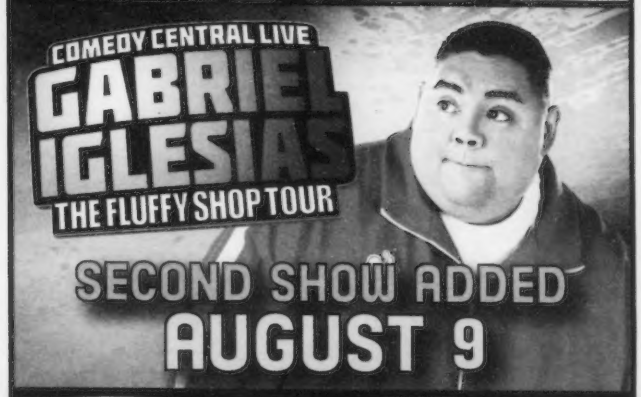

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GO GAGA

Pop diva **LADY GAGA** lives and breathes shock value, from her cameltoe-baring attire and perilous high heels to her murderous music videos. The envelope-pushing megastar is even entertaining the idea of propping dead bodies on stage in an homage to Gunther von Hagens. Although her attention-grabbing antics have many wondering whether Gaga isn't actually highbrow performance art, her talent is undeniable in those rare stripped-down moments starring only her and her piano. The "Bad Romance" singer performs two sold-out shows at TD Garden, 100 Legends Way, Boston | July 1-2 @ 8 pm | OFFICIALLY SOLD OUT | ticketmaster.com.

Dennis Hopper as King Koopa in *Super Mario Bros.*

CINEMATIC TRIBUTE

ALL WEEK | Just how much American cinema lost recently with the death of the antic star of *Blue Velvet* and the Ameriprise commercials is now evident in the Brattle series **"AMERICAN DREAMER: A TRIBUTE TO DENNIS HOPPER."** This second week focuses on his work from the late '60s, with the rarely seen biker flick *The Glory Stompers* and the much-better-known biker flick *Easy Rider* followed by a foray into his '90s bad-guy roles in *Waterworld*, *Speed*, and, of course, *Super Mario Bros.*

Brattle Theatre, 40 Brattle St, Cambridge | Through July 8 | $7.75-$9.75 | 617.876.6837 or brattlefilm.org

READING

THURSDAY 1 | *Globe* contributor **JAMES SULLIVAN** has exhaustively documented the rise of both blue jeans and James Brown, but perhaps his latest book, *Seven Dirty Words: The Life and Crimes of George Carlin* (Da Capo), has the most to say about the evolution of American society. This week, Sullivan discusses his exhaustively researched biography and how Carlin's edgy routines had an impact on more than just comedy — for example, free speech and our ability to print the word "fuck" as often as we like.

Harvard Book Store, 1256 Mass Ave, Cambridge | 7 pm | Free | 617.661.1515 or harvard.com

NO "FAILURE"

TUESDAY | We don't like to toot our own horn or anything, but sometimes a little self-honking is due (and we don't mean it *that* way, you perv). Case in point: our "Failure" cartoonist, **KARL STEVENS**, is opening his very own show of comics, oil paintings, watercolors, and drawings. And together these works form a loosely autobiographical narrative told through the exhibit and his new book *The Lodger*. We *Phoenix*-ites are a multi-talented breed. Toot. Toot.

Carroll and Sons, 450 Harrison Ave, Boston | July 6–Aug 21 | Free | 617.482.2549 or carrollandsons.net

METAL

TUESDAY | Need an antidote to all the glittery Gaga hysteria sweeping the city? A night of blistering, no-gimmicks-necessary metal should do the trick. Don some leather and head to Allston Rock City to catch local thrashers **RAZORMAZE**, a guitar-driven four-piece that recently released a rock-solid (and free) online EP, *Miseries*. **ACARO**, **DEATHAMPHETAMINE**, and **SCALPEL** round out a bill of heavy riffing and guitar solos galore — not one synth beat within earshot, promise.

Great Scott, 1222 Comm Ave, Allston | 9 pm | $9 | greatscottboston.com

COMEDY

THURSDAY 8 | For a couple of potheads, **CHEECH & CHONG** sure are productive. After all, the perpetually baked comedy duo put down the bong long enough to create *Up in Smoke*, among other stoner-cinema classics, and a whopping 10 comedy albums. Now on the road for their "Get It Legal Tour," Cheech Marin and Tommy Chong are taking a political stance on behalf on their beloved bud.

Wilbur Theatre, 246 Tremont St, Boston | July 8-9 @ 7:30 am | $39-$54 | ticketmaster.com

HOT TIX

MAROON 5 + OWL CITY | August 9 at Bank of America Pavilion, Boston | $29.50-$75 | On sale Thursday at 10 am | livenation.com

GARY NUMAN | October 22 at the Paradise Rock Club, Boston | $25 | On sale Thursday at noon | livenation.com

DISCO BISCUITS | September 11 at Bank of America Pavilion, Boston | $22.50-$29.50 | On sale Friday at 10 am | livenation.com

RA RA RIOT | October 1 at Royale, Boston | $18 | On sale Friday at noon | ticketmaster.com

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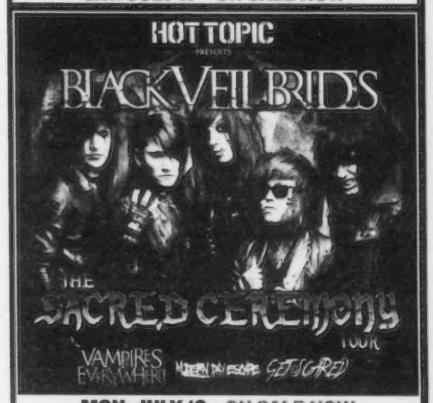

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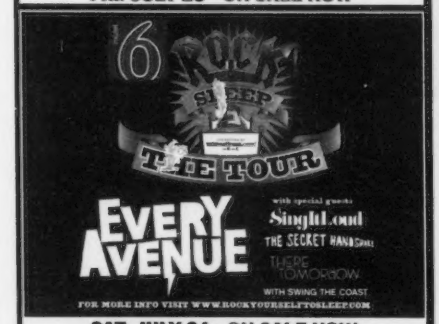

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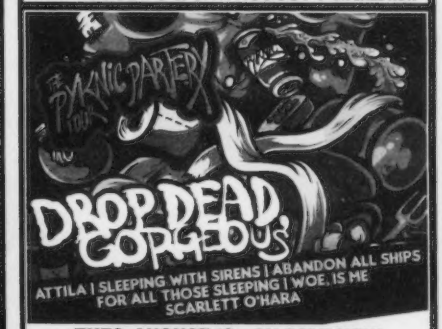

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CHARLES OGLETREE | *The Presumption of Guilt: The Arrest of Henry Louis Gates and Race, Class, and Crime in America* discussion and signing | July 1 @ 7 pm | Harvard Coop, 1400 Mass Ave, Cambridge | 617.499.2000

SOMERVILLE FOURTH OF JULY FIREWORKS CELEBRATION | With entertainment by the Somerville Sunsetters, Booty Vortex, and more | Trum Field, 560 Broadway, Somerville | July 4: 6-9:45 pm | somervillema.gov

BOOMTOWN FESTIVAL | Family-friendly concerts, dance performances, art workshops, and public-art walking tours, held rain or shine | Multicultural Arts Center, 41 Second St, Cambridge | July 6: 3-5 pm; July 7: 4-5 pm; July 8: 4-7:30 pm | cmacusa.org

"SCHUMANN LIEDERFEST" | Soprano Meena Malik sings selected lieder, mezzo-soprano Megan Roth sings the Opus 104 lieder, and Yaacov Zamir sings *Dichterliebe*, with pianists Linda Kernohan and Joe Turbessi | Church of St. John the Evangelist, 35 Bowdoin St, Boston | July 7 @ 5:30 pm | stjev.org

DIANA DER-HOVANESSIAN + X.J. KENNEDY | "Poetic Justice Series" readings followed by open mic | Liberty Hotel, 215 Charles St, Boston | July 8 @ 6:30 pm | poeticjustice@libertyhotel.com

SIERRA HULL | Bluegrass | Putnam Investments Plaza at ICA Boston, 100 Northern Ave, Boston | July 8: 6-8:30 pm | icaboston.org

8 DAYS A WEEK

CRYSTAL-BALLING THE BEST UPCOMING EVENTS

THURSDAY 1

INDIE | What is it about the leafy 'burbs of Canada that spawns so much quality indie rock? It must be something in the Molson. Given that they enjoy a mainstream accessibility many of their northern peers lack, we're surprised **TOKYO POLICE CLUB** haven't made the leap from "underground" to "inescapable" yet. All that could change soon, though, with the release of their new full-length *Champ*, an album filled to the brim with fun garage rock and potential hit singles. Scotsmen **WE WERE PROMISED JETPACKS** open at Royale, 279 Tremont St, Boston | 7 pm | $28 | 617.338.7699 or ticketmaster.com.

FRIDAY 2

SHAKE IT | Cheap Thrills a Go-Go, Beat Train Sound System, Babes in Boinkland (of *Slutcracker* fame), and others collaborate for **DISCOTECA SEXADELICA**, a sexy and psychedelic late-night dance party. Sultry professional dancers, stimulating visuals, and DJs spinning a retro vinyl soundtrack ensure that this multimedia "atomic cabaret/dance off" will be no lame "swingin' '60s" theme party. Both dance-floor tickets and table seating are available, so feel free to groove or just sit back and take in the eye candy at Oberon, 2 Arrow St, Cambridge | 10:30 pm | $16-$26 | 617.496.8004 or cluboberon.com.

COMEDY | Anderson Comedy's "The Gas" stand-up nights on Fridays before the Pill are some of the best deals in town, showcasing a mix of regional up-and-comers and local wise-asses for only $5. This week they switch it up with the third installment of **"LADIES AND NERDS NIGHT."** Instead of your basic stand-up, six comics have created a *Revenge of the Nerds*-style comedy show. Sanjay Salomon and John Paul Rivera play the nerds; Erika Kreutziger, Laura Crawford, Morgan Smith, and Natalie Baseman are the babes at Great Scott, 1222 Comm Ave, Allston | 7:30-9:30 pm | $5 | 617.734.4502 or greatscottboston.com.

ROCKABILLY | The genre name doesn't begin to do justice to the human jukebox born Thomas Paulsley LaBeff in Smackover, Arkansas, nearly 75 years ago (birthday July 20), and better known as **SLEEPY LABEEF**. This six-foot-seven-inch basso profundo has been regaling a thousand honky-tonks since his days on radio shows like *Louisiana Hayride* — from Houston and Port Huron to Atlanta to the old Hillbilly Ranch in Park Square, Alan's Fifth Wheel Lounge in Amesbury (all chronicled in Peter Guralnick's essential *Lost Highway*), and Johnny D's in Davis Square, to which he returns tonight for one of his regular visits. That's at 17 Holland St, Somerville | 9 pm | $10 | 617.776.2004 or johnnyds.com.

Ah, July 4: time for staring off at shiny, explosive things. And for a carefree holiday, join **PROJECT BEST IDEA EVER** to coast in a raft on the Charles, beverage in one hand, hot dog in the other, flag on deck. Launch spot TBA | 7 pm | $15-$45 | projectbestideaever.com.

SATURDAY 3

HOW BAZAAR | The headbands and bracelets at chain stores are pretty cool, but $20 for a piece of a string is guilt-inducing on a lot of fronts. (It's not as if the pierced skinny dude at the counter actually made it.) Instead, revel in the guilt-free, handmade products of the **CULTURAL SURVIVAL BAZAAR**. This is not only an opportunity to buy fair-trade products and view indigenous artwork and jewelry — there will also be live entertainment spanning different cultures, at Parkman Bandstand on Boston Common, 170-175 Tremont St, Boston | 10 am-6 pm | free | culturalsurvival.org/bazaar/boston.

FUNDRAISER | Building a music studio is one of those goals that belongs on a to-do list right below "tour around the world" and "start a record label." But the folks over at Starlab managed to do it — they even opened it up to the community. Now, with the studio struggling to repair flood damage from spring downpours, the community has a chance to give back at the **STARLAB OUTDOOR BENEFIT**, which features sets by **MOVERS & SHAKERS**, **DRUG RUG**, **DOOMSTAR!**, and **SLEEPY VERY SLEEPY**. They'll also have a free BBQ and a fundraising flea market at Starlab, 32 Prospect St, Somerville | 12:30 pm | free; $10 suggested donation | 617.440.5088.

SUNDAY 4

PUNK | We can't promise there will be any actual hipsters looking for celeb coitus at this all-ages show (well, all right, there will probably be at least one or two), but we *can* guarantee that the **STAR FUCKING HIPSTERS** will put on a pretty kick-ass show. The socially conscious and stringently anti-fascist punk-ska band (whose lead singer once pelted cops with doughnuts in protest) are joined by Boston locals the **HAVE NOTS**, **SPANISH GAMBLES**, and **GET LAID**. The Hipsters will play two sets; hardcore band **BRUNT OF IT** will turn up for the late show at Middle East upstairs, 472 Mass Ave, Cambridge | 1 + 8 pm | $10; $16 both shows | 617.864.EAST or mideastclub.com.

BIG EVENT | It wouldn't be the Fourth of July in Beantown without Tchaikovsky's *1812 Overture* at the **BOSTON POPS FIREWORKS SPECTACULAR**, which is hosted again this year by *Late Late Show* funnyman Craig Ferguson and will star that twangy right-wing goober Toby Keith. We'll set aside our distaste for Toby, who'll be performing country hits like "Should've Been a Cowboy" and "Courtesy of the Red, White, and Blue" with the orchestra, for the sake of celebrating a venerable Boston tradition with the other Keith — conductor Lockhart — on the Charles River Esplanade, Boston | 8:30-11 pm (fireworks at 10:30 pm) | free | 888.266.1200 or bso.org.

MONDAY 5

DOCUMENTARY | The Boston area has long been a hot spot for the latest developments in documentary filmmaking, and the folks at **DOCYARD** are taking advantage of this resource with a bi-weekly series of screenings and discussions. This week, they'll be showing Gabriel Noble's ***P-STAR RISING***, the rags-to-riches tale of a nine-year-old girl from Harlem who's trained by her dad to be a rap star and makes it to the big time. A Q&A with the director follows the screening at the Brattle Theatre, 40 Brattle St, Cambridge | 7 pm | $10; $8 students, seniors | 617.876.6837 or brattlefilm.org.

FOOD | You know you're a Bostonian when creamy clam chowder on a summer day sounds like an absolute delight. So imagine our anticipation of **CHOWDERFEST 2010**, where one local restaurant will be crowned champion and all attendees will walk away feeling satisfied but far too bloated to hit the beach. Parker's Restaurant, Oceana, Mr. Dooley's Boston Tavern, and more will compete at City Hall Plaza, Boston | 11 am-6 pm | $10 | bostonharborfest.com.

TUESDAY 6

LITERATURE | For her first novel, Grub Street and Boston University writing instructor **MICHELLE HOOVER** drew upon her family's Iowa farming roots to re-create the hardships of early-1900s American life. *The Quickening* tells the story of two women in a Midwest farming town whose lives converge and then unravel on the brink of the Great Depression. Hoover, whose fiction has been published in the *Massachusetts Review* and *Best New American Voices*, deftly captures the complex heartache and humanity at the core of her characters and their conflicts. She reads from her debut at Brookline Booksmith, 279 Harvard St, Brookline | 7 pm | free | 617.566.6660 or brooklinebooksmith.com.

WEDNESDAY 7

CLASSICAL | Conductor Charles Ansbacher and the **BOSTON LANDMARKS ORCHESTRA** launch their summer season by bringing classical music to Fenway for the first time. The program for the orchestra's "Home Run Concert" features accessible, family-friendly favorites like the "Ode to Joy" from Beethoven's Symphony No. 9 (with the New World Chorale), Copland's *Fanfare for the Common Man*, and selections from Leonard Bernstein's *West Side Story*. If your family managed to snag a few of the 10,000 free tickets distributed in only four days, you can enjoy a historic night at Fenway Park, 4 Yawkey Way, Boston | 7 pm | OFFICIALLY SOLD OUT | redsox.com/familyfun.

THURSDAY 8

GRAPHIC NOVEL | Ever hear the one about the polar bear who tries to make an environmentally sound action flick with Leonardo DiCaprio? No, that's not the beginning of some terrible movie-industry joke. It's the premise of **T. COOPER**'s latest literary endeavor, the illustrated novel *The Beaufort Diaries*. Cooper's portfolio includes *Lipshitz, or Two Angry Blondes* — an excellently strange tale about, improbably, Russian immigrant Jews, Charles Lindbergh, and an Eminem impersonator — so you know his reading is going to be good. Or weird. Most likely both, at Brookline Booksmith, 1279 Harvard St, Brookline | 7 pm | free | 617.566.6660 or brooklinebooksmith.com.

PRIMA BALLERINA | Former Boston Ballet principal dancer Adriana Suárez discusses her career in a lecture titled **"MY LIFE AS A BALLERINA."** And what a life it's been — born into a family of Venezuelan dancers, Suarez began training at 10, studied at the School of American Ballet, and enjoyed a stunning career with Boston Ballet. The talk is part of Boston Conservatory's Summer Dance Program Lecture Series on "The Art of Dance: Education, Entertainment, or Exercise?", which takes place Thursdays in the Conservatory's Concert Room, 8 the Fenway, Boston | 7-8:30 pm | free | bostonconservatory.edu.

NOLA FUNK | The **SOUL REBELS BRASS BAND** tore it up at the last New Orleans Jazz & Heritage Festival with their blend of trad second-line funk and hip-hop, and they've been getting a bit more exposure on HBO's *Treme*. They do it in the flesh for Boston at Harpers Ferry, 158 Brighton Ave, Allston | 8 pm | 18+ | $15 | 617.254.9743 or harpersferryboston.com.

FILM AND THEATER THIS WEEK

SEE "FILM STRIPS" (PAGE 48) FOR DETAILS:

THE GLORY STOMPERS | Brattle Theatre | July 2
THE TRIP | Brattle Theatre | July 2
LE AMICHE | Museum of Fine Arts | July 2
THE AMERICAN DREAMER | Brattle Theatre | July 3-4
EASY RIDER | Brattle Theatre | July 3-4
SUPER MARIO BROS. | Brattle Theatre | July 3
CAPTAINS COURAGEOUS | Boston Public Library | July 6
MAD DOG MORGAN | Brattle Theatre | July 6
PRESENTING LILY MARS | North End Branch Library | July 7
SPEED | Brattle Theatre | July 7-8
WATERWORLD | Brattle Theatre | July 7-8
MAMMA MIA! | Boston Public Library | July 8
HIGH SIERRA | South Boston Branch Library | July 8
WOMAN OF THE YEAR | Boston Public Library | July 8

SEE "PLAY BY PLAY" (PAGE 45) FOR DETAILS:

CYRANO | Wellfleet Harbor Actors Theater | July 8-August 7
TENDER | Gloucester Stage Company | July 8-25

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SEU JORGE AND ALMAZ — JULY 29

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EELS PERFORMING LIVE 2010 — SEPT 24

Teenage Fanclub — SEPT 25

MENOMENA with SUCKERS — SEPT 30

RA RA RIOT — ON SALE FRI AT NOON — OCT 1

The Walkmen with A.A. Bondy — OCT 7

STEPHEN KELLOGG AND THE SIXERS with THE SMALL PONDS — OCT 14

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Film

Emmanuel Laurent's documentary is a reminder that at one time cinéastes could put together a formidable street demonstration, as Godard and Truffaut and their buddies did in 1968.

UNMITIGATED GAUL

ROGUES AND REBELS IN THE BOSTON FRENCH FILM FESTIVAL

BY PETER KEOUGH

THE BOSTON FRENCH FILM FESTIVAL

MUSEUM OF FINE ARTS: JULY 8-25

The French pride themselves on their revolutionary spirit, no less in film than in politics. No wonder, then, that two self-proclaimed iconoclasts, François Truffaut and Jean-Luc Godard, established the now half-century-old New Wave with two films about social delinquents, *The 400 Blows* (1959) and *Breathless* (1960). They set a precedent of transgression that subsequent auteurs have striven to follow. As indicated by some of the films (24 new ones in all) in this year's Boston French Film Festival, their rebelliousness and nonconformity still reign today — in content, if not so much in style.

Godard and Truffaut themselves make an appearance in the festival, as the subjects of Emmanuel Laurent's documentary ***TWO IN A WAVE*** (2009; July 16 @ 6 pm + July 17 @ 1:30 pm). Laurent uses mostly conventional methods — film clips, archival interviews, a long-winded voiceover narrative — to tell the story of how these two "young Turk" critics from *Cahiers du cinéma* rejected what they regarded as stuffy old-school filmmaking and set about to reinvent cinema by making their own films. Perhaps inspired by their example, Laurent tries to jazz up his own stuffy film by inserting shots of hot young actress Isild Le Besco as she wordlessly ponders over old *Cahiers* issues, newspaper clippings, vintage photos, and ticket stubs — all of it symbolizing, I suppose, how the new generation learns from the old. Or maybe it's a parody of a film essay by Godard.

TWO IN A WAVE Emmanuel Laurent's film documents the beginning of a cinematic revolution – and the end of the friendship between Godard and Truffaut.

Regardless of its lapses, Laurent's documentary is a reminder that at one time cinéastes could put together a formidable street demonstration, as Godard and Truffaut and their buddies did in 1968 to protest the firing of Henri Langlois as head of the Cinématheque Française. This protest preceded by weeks the ill-fated revolutionary May demonstrations that would radicalize Godard and apoliticize Truffaut and end their friendship forever.

Two other now-octogenarian New Wavers who keep cropping up in Laurent's movie also have new films to offer. Claude Chabrol's ***BELLAMY*** (2009; July 16 @ 8 pm), doubtless a Hitchcockian detective story and the director's first collaboration with Gérard Depardieu, was not available for screening. But I did get to see the elusive Jacques Rivette's ***AROUND A SMALL MOUNTAIN*** (2009; July 18 @ 5:30 pm + July 22 @ 3:30 pm). The mountain of the title, the Pic Saint-Loup in Southern France, is a forbidding monolith hovering over the destiny of Kate (Jane Birkin), a woman with a past who when her auto breaks down on the roadway is rescued by suavely goofy Vittorio (Sergio Castellitto), a mysterious, raffish Italian in a sports car. Kate is part of a rather miserable itinerant circus that is setting up nearby, and Vittorio takes an inexplicable interest. He is especially attracted to the troupe's Beckett-like clown act, which involves broken plates and bad dialogue, and in which he ultimately participates.

AROUND A SMALL MOUNTAIN Jacques Rivette can't get enough of prosceniums and curtains and the interrelationship of art and theater and real life.

As is his wont, Rivette can't get enough of prosceniums and curtains and the interrelationship of art and theater and real life. But in this case, when it comes to profundity and beauty, the mountain has it all over the artifice, which seems a bit labored, programmatic, and old — sadly so, because some suggest that this film might be the master's last.

But innovative auteurship did not end with the generation of the New Wave. Some of the younger bright lights in French cinema have new films in the festival. François Ozon's ***HIDEAWAY*** (2009; July 22 @ 8:10 pm + July 24 @ 2:40 pm) might not be an actual noir, but visually it's one of the darkest pictures I've seen in a while, with most of the scenes taking place at night, or in sealed rooms with dim blades of light barely cutting the shadows. That's where we first find the unfortunately named Mousse (Isabel Carré), shortly before she ODs on heroin with her boyfriend, Louis (Melvil Poupaud). Only Mousse survives, and she's found to be pregnant with Louis's child. His upper-class family aren't exactly thrilled, but despite the pressure they exert, she decides to keep the baby, and she finds refuge during her pregnancy at the seaside cottage of the title. There, Louis's gay brother Paul (Louis-Ronan Choisy) is drawn to visit her, and what follows is an unlikely but genuinely moving affirmation of love and parenthood.

Another difficult woman and another kind of difficult love illuminate and darken Bruno Dumont's ***HADEWIJCH*** (2009; July 11 @ 7:40 pm + July 17 @ 3:30 pm). The title refers to a 13th-century Flemish saint, and it's the name chosen by Céline (newcomer Julie Sokolowski) while she is in a convent — perhaps because her own namesake, the notorious novelist, was such a sinner. Whatever the reason, Céline must abandon the name *and* the convent, because her love of God is deemed to be too uncompromising by the mother superior — she's in the tradition of mystic, vaguely masochistic female characters that includes Carl Dreyer's Joan, Robert Bresson's Mouchette, and Alain Cavalier's Thérèse. The mother superior hopes that Céline will find opportunities in the outside world to fulfill her passion for Christ, and this Céline does with distressing consequences when she befriends a disaffected Arab boy and his Islamist brother. For the most part wrenchingly convincing in its spirituality, *Hadewijch* goes astray when it aspires to contrived relevance.

Claire Denis also finds new uses for old material — her recurrent themes of the legacy of colonialism and the intricacy of racial relationships — in ***WHITE MATERIAL*** (2009; July 17 @ 8:20 pm), the

HADEWIJCH Bruno Dumont's heroine (Julie Sokolowski) is in the tradition of other tortured mystics like Carl Dreyer's Joan, Robert Bresson's Mouchette, and Alain Cavalier's Thérèse.

title of which refers both to the cheap metal substituted for gold and to the French property owners in an unnamed African country convulsed by civil war. Maria Vial (Isabelle Huppert) is a coffee-plantation owner determined not to lose her crop (not unlike Huppert's equally monomaniacal colonialist in Rithy Panh's 2008 film *The Sea Wall*). Stranded on the roadside like Kate in *Around a Small Mountain*, she gets a lift from strangers — in this case a busload of refugees fleeing the conflict. From there, events unfold kaleidoscopically in flashback and flash-forward, mirroring the ongoing chaos, as Denis builds tension, pathos, and irony (it's more like a traditional horror story than her creepy 2001 vampire film, *Trouble Every Day*) in this allegory of the continent's tragic past and the present-day consequences.

Despite her irrational tenacity, you've got to admire Maria's determination to achieve something bigger than herself, something that unites and benefits a community. That doesn't seem, at first, a concern of the protagonist in Xavier Giannoli's ***IN THE BEGINNING*** (2009; July 24 @ 4:40 pm), a true story of hard times in the spirit of Laurent Cantet's *Time Out* (2001). "Philippe Miller" (a hangdog François Cluzet) is the alias taken by a con man who descends on a depressed Northern French village left hanging after a corporation abandoned a highway project that had promised everybody jobs. Posing as a representative of the corporation, Miller restarts the project, hoping to pocket a pile of kickbacks and other payoffs before bailing out.

But something compels him to try to make the illusion a reality. Maybe it's the joy and hope he's brought to the community. Or the sexy mayor (Emmanuelle Devos). Or the *Bridge on the River Kwai*–like idea of leading a bold project regardless of how Sisyphean or perverse. Or just the audacity of creating something out of nothing, as God does in Genesis (to which the film's title alludes). "It's beautiful," he says at one point, looking at the stretch of unfinished roadway under floodlights he's created, and it's to the credit of the director's detailing of this world and his respect for it that these words ring true.

From Giannoli's austerely realistic *Beginning*, it seems a long way to filmmaking brothers Arnaud and Jean-Marie Larrieu's ***HAPPY END*** (2009; July 18 @ 7:20 pm + July 23 @ 3:30 pm), an apocalyptic picaresque in which toady everyman Mathieu Amalric's Robinson is a retired geography teacher who can't get into doomsday because he's obsessed with Lae (Omahyra Mota), a willowy, androgynous, invariably naked temptress. While he's on holiday in Biarritz, she appears, lures him into a phantasmagoria of sex, makes him forget not only his stodgy marriage but the fact that viruses, terrorism, nuclear attacks, you name it, are destroying civilization, and then leaves him alone to track her down amid the fragmenting pieces of the world.

François Ozon's Hideaway might not be an actual noir, but most of the scenes take place at night, or in sealed rooms with dim blades of light barely cutting the shadows.

Lush, even overloaded, in its imagery, absurdity, and black comedy, *Happy End* can't be faulted for its excess of inventiveness on the edge of the abyss, or for its polymorphous libido. ("We fuck so much when things are bad," says one character. "Funny how our acts have no consequence now," says another.) Rather than serving up unbridled farce, it offers the kind of merciless capriciousness practiced by Stanley Kubrick in *Dr. Strangelove* or Luis Buñuel in just about everything. Mostly, though, as an allusion to the famed traffic-jam scene in Godard's *Weekend* (1967) attests, this film and the others in the festival owe their happy end to the scamps who started a cinematic revolution 50 years ago. ⊙

Film

BLOOD SIMPLETONS

ECLIPSE NEEDS A TRANSFUSION

_BY PETER KEOUGH

⊕⊕⊕⊕

THE TWILIGHT SAGA: ECLIPSE

DIRECTED BY DAVID SLADE | WRITTEN BY MELISSA ROSENBERG, BASED ON THE NOVEL BY STEPHENIE MEYER | WITH KRISTEN STEWART, ROBERT PATTINSON, TAYLOR LAUTNER, ANDI BRYCE DALLAS HOWARD | SUMMIT ENTERTAINMENT | 121 MINUTES

BOSTON COMMON + FENWAY + HARVARD SQUARE + FRESH POND + CHESTNUT HILL + EMBASSY + SUBURBS

No matter how many books she sells, no matter how many billions the movies make, no matter what significance her huge success has for the future of Western culture, there's no excuse for Stephenie Meyer's terrible writing. And now her mind-numbing logorrhea has overwhelmed whatever salvage operation the big screen can offer.

Not that director David Slade and screenwriter Melissa Rosenberg have put up much resistance. Like Meyer's own editors, they've given up trying to rein in her literary crimes and have decided simply to give the customers what they want. The third in the series (two more are in the works, since the final volume is being divided, Harry Potter–style, into two films) is, aside from a few moments of probably unintentional wit, emotion, and excitement, a tedious litany of trite, mawkish, repetitious dialogue from what might be the world's worst Y/A novel. (I have yet to read volume four.)

Back when the first *Twilight* (2008) came out, I didn't think any of that mattered. I thought of it as a silent movie that shone with close-ups of luminous faces and exulted in the bigger-than-life emotions of melodrama. But now I realize it's all just bad acting and cornball inanity.

So why will it be the most popular movie in the world for at least part of the summer? Maybe it's the fantasy of an average girl like Bella Swan (Kristen Stewart) in a dead-end town with a dumb dad and trivial friends who bumps into superhuman beings — okay, vampires, but they drink the blood only of wild animals, and we don't have to watch them doing even that — who possess unearthly beauty and invincible powers and have lots of money and things. Not only does she get to hang out with these people, she falls in love with one of them — dreamy Edward Cullen (Robert Pattinson) — and someday might even *become* one of them. It's kind of like regular people like us getting up close and personal with real celebrities like, well, Kristen Stewart and Robert Pattinson.

But Bella is not just in with the vampires, she's also palling around with their mortal enemies, the Native American werewolves, who, given the audience reaction to Jacob Black (Taylor Lautner) without his shirt on, might be even sexier than their rivals. (Jacob to Edward in the best line of the movie: "Let's face it — I'm hotter than you.") These guys are so cool, they don't even need to text each other — they just chat all day through werewolf telepathy.

To top it off, Bella is so special that the vampire puppetmaster Victoria (Bryce Dallas Howard mugging like Gloria Swanson in *Sunset Boulevard*) has gone to the trouble of raising up an army of "newborns" — freshly minted, ravenous revenants who look a lot like the zombies in *28 Days Later* (or those in Slade's wintry vampire knockoff, *30 Days of Night*) — to do her in, forcing both her vampire and her werewolf friends to protect her.

Throw in the tease of perpetually postponed sex and it's a lot of tempting, empty emotive calories. And then for eggheads like myself, there's the whole class-conflict subtext, what with the bloodsucking aristocratic vampires versus the lumpen lupine members of the tribe. Something to think about while enduring the to and fro of Bella and Edward's stilted pillow talk about getting married, or whether she should become a vampire, or the repetitious palaver of whether Bella loves the passive-aggressive Edward or the emotionally extorting Jacob, etc. But it's not enough: this is a bad film made from an awful novel. ⊙

JACOB? OR EDWARD? That is, should Bella go for the emotional extortion or the passive-aggressiveness?

Film

LOVE RANCH The best efforts of Joe Pesci and Helen Mirren can't make this one sing.

PETER KEOUGH'S INTERVIEW WITH SEBASTIAN JUNGER IS IN "BACK TALK," ON PAGE 58

WAR IN THE RAW

RESTREPO TAKES THE HIGH GROUND IN AFGHANISTAN

BY PETER KEOUGH

⊕⊕⊕

RESTREPO

WRITTEN AND DIRECTED BY TIM HETHERINGTON AND SEBASTIAN JUNGER | WITH CAPT. DAN KEARNEY, 1ST SGT. LAMONT CALDWELL, STAFF SGT. KEVIN RICE, SPEC. MISHA PEMBLE-BELKIN, SPEC. KYLE STEINER, SGT. ARON HIJAR, STAFF SGT. JOSHUA McDONOUGH, SGT. BRENDAN O'BYRNE, SPEC. MIGUEL CORTEZ, AND SPEC. JUAN S. RESTREPO | NATIONAL GEOGRAPHIC ENTERTAINMENT | 94 MINUTES

KENDALL SQUARE

Before his name became that of a hellish outpost on a mountaintop in the Korengal Valley, perhaps the most dangerous place on earth, PFC Juan S. Restrepo was a human being, a 20-year-old single father, an accomplished guitarist, and a medic in the 173rd Airborne Brigade. He is first seen in Tim Hetherington & Sebastian Junger's grunt-level documentary about the longest war in American history as he mugs for his digital camera along with the rest of his platoon on a train pre-deployment in Italy. They are about to hit Rome for their final bash before spending 15 months on the front lines. "You can't tame the beast!" he roars. "We're goin' to war!"

Everyone loved the guy. A couple of months later, Afghan insurgents killed him while he was on patrol. Stunned and in mourning, the surviving members of his platoon named the outpost after their friend.

And so war has gone, in essence, since the *Iliad*: young men fight and die, often in hostile alien lands, their names are commemorated, and their lives are forgotten. Hetherington and Junger endeavor to put that essence on the screen. Embedded with the troops, they capture the day-to-day routine of tedium, terror, exhilaration, and grief with handheld, breathless, sometimes battered fidelity, a world as far from a political context as the Restrepo outpost itself was from the rest of the world.

But you can't shape 150 hours of video into a coherent 94-minute film without some structure, and, perhaps unconsciously, the filmmakers resort to a template familiar from war films going back to World War II — not just the fictional ones in which a representatively disparate group of Americans bond together and test themselves to fulfill a deadly mission, but documentaries like John Huston's *The Battle of San Pietro* (1945), in which the reality of the mission proves to be tragic, and perhaps futile.

The commanding officer, the beefy, genial, but no-nonsense Dan Kearney, describes that mission as maintaining control of the valley that serves as a conduit for the Taliban between the refuge of Pakistan and the battlegrounds of Afghanistan. But for grunts like Misha Pemble-Belkin, who comes from a family of hippies and whose parents refused to let him play with toy guns, and Brendan O'Byrne, who comes from a family of heavy drinking, rifle-toting rednecks and whose first taste of incoming fire came when his dad shot him during an altercation, the mission is protecting the unit, getting off on combat, and enduring boredom.

GRUNT LEVEL For these soldiers, the less-than-glorious mission is protecting the unit, getting off on combat, and enduring boredom.

As for the mission of Hetherington and Junger, it's to remain true to this amorphous but intense raw material while still imposing that coherent narrative arc. Their film starts with a bang, as we see first-hand what it's like to get hit by an IED while riding in a humvee, and then builds in suspense as the troops prepare for their bloodiest engagement, Operation Rock Avalanche, which shows one of the most wrenching displays of animal grief recorded on film.

Watching such naked emotion seems almost indecent. Isn't it a kind of voyeurism, well-intended or not? *Restrepo* gives you a vicarious taste of the adrenaline rush, of the primal bonding of combat, without the pain and letdown endured by the men who, like Restrepo, lose their lives and leave their names behind on the battlefield. Or those others who survive but leave behind a part of their souls. ⊙

Short Takes MOVIE REVIEWS IN BRIEF

⊕⊕⊙

I AM LOVE

ITALIAN | 120 MINUTES | KENDALL SQUARE + COOLIDGE CORNER + WEST NEWTON

Italian cinema has come a long way from Marco Bellocchio's *Devil in the Flesh* (1986), in which a couple engaging in graphic sex discuss the Bolshevik Revolution, to Luca Guadagnino's *I Am Love*, in which a couple engaging in graphic sex discuss how to make fish soup. Or has it? Both films are, in their way, about politics and sex, the politics in Guadagnino's melodrama being of the family kind. His effort opens at a birthday party for the patriarch of the Recchi family, owners of a giant Milanese textile company, and as boring as viewers might find this fête, it's even more so for Emma (Tilda Swinton), the Russian-born wife of the family heir-to-be. When her son Edo (Flavio Parenti) and daughter Betta (Alba Rohrwacher) show signs of rebellion, her Russian soul also gets restless. Then she samples the shrimp salad of Edo's chef pal Antonio (Edoardo Gabbriellini), and nothing is the same again. Sumptuous, overheated, and ridiculous, *Love* is a visual delight — the opening montage of a snowy Milan alone makes it worthwhile.

_Peter Keough

⊕⊕⊙

THE KILLER INSIDE ME

109 MINUTES | KENDALL SQUARE

Jim Thompson might be the darkest of noir writers, but Michael Winterbottom's version of Thompson's 1952 novel reduces its mirthful nihilism to lurid unpleasantness. Casey Affleck draws on the squeaky creepiness of his role as Robert Ford in *The Assassination of Jesse James* to play Lou Ford, sheriff of a '50s Texas town where he gets to beat the shit out of two of Hollywood's hot young actresses, Kate Hudson as his legit girl friend and Jessica Alba as the hooker he loves. Why all the rough stuff? Something to do with those flashbacks to past misbehavior involving underage girls and a taste for spanking, as well as a vendetta against town mogul Chester Conway (Ned Beatty), whom Lou suspects of doing in his brother. To hear Lou himself explain it in his seductive, first-person narrative in the book, it makes a kind of horrible sense. But neither Winterbottom nor Affleck can capture the voice, and this killer has nothing inside him.

_Peter Keough

I AM LOVE The backdrop of Milan helps Tilda Swinton make this one worth seeing.

⊕⊙

LOVE RANCH

118 MINUTES | KENDALL SQUARE

A worthwhile tale might lurk somewhere in Taylor Hackford's latest, but this flaccid look at the early days of Reno's legalized bordello business takes a fictionalized approach to history rather than the more fact-based strategy that enriched Hackford's *Ray*. That 2004 film benefitted from an Oscar-winning performance by Jamie Foxx, and though this effort does offer reliable work by Helen Mirren (Hackford's wife), the closest anyone comes to singing is Joe Pesci — as ex-con brothel owner Charlie Bontempo, he serenades Grace (Mirren), his long-suffering wife, madam, and co-owner, with the following number: "There's no business like *ho* business!" Sad to say, the script by journalist Mark Jacobson (his first) doesn't get much more inventive than that. Inspired by the lives of Mustang Ranch owners Joe and Sally Conforte, Jacobson focuses on a sudsy affair between Grace and a heavyweight boxer (Sergio Peris-Mencheta), with predictably murderous results.

_Brett Michel

Games

OUCH! The controls really hurt during action sequences.

CROSSED WALK

THIS *METAL GEAR SOLID* SENDS MIXED SIGNALS

_BY MITCH KRPATA

For a couple of hours, I was enjoying the latest iteration of the long-running *Metal Gear Solid* series, which is called *Peace Walker*. Unlike the massive, bloated, self-important *Metal Gear Solid 4*, this portable installment felt lean and mean. Emphasizing the unadorned stealth mechanics that had made the series great, Hideo Kojima and his team seemed to have recommitted to fundamentals and gotten away from the languid storytelling. Sure, *Peace Walker* has its share of talky bullshit, but at least the cutscenes are presented in a crisp graphic-novel format and not the over-caffeinated style of Michael Bay.

Besides, Kojima's indulgence is often matched only by his inspiration. After all these years, his casual dismissal of the fourth wall remains thrilling, almost illicitly so. His sense of humor shows in unexpected ways as well. One feature of *Peace Walker* is the Fulton Recovery System, a balloon-like item that Snake can attach to unconscious friends and foes, whereupon it whisks them into the sky for pick-up by helicopter. As a sight gag, it never fails.

The game also seems, initially, to make the right concessions to the portable format. Missions take about 15 minutes to complete the first time, less if you're replaying them for experience. And between missions, *Peace Walker* offers up a bite-sized strategy game that's perfectly suited to handheld play.

Throughout, you recruit (or kidnap) soldiers to work at your base. Each has special abilities that can be upgraded through side missions, and each must be put to work in order to keep things running smoothly. Not only does the team back at the base build new weapons and items for Snake to use on the battlefield, but managing the base requires some top-level thought: you have to assign workers to the appropriate tasks while keeping everybody healthy and fed.

But it doesn't take long for problems to pop up. *Peace Walker* has absolutely bizarre controls, and though it does offer three different button layouts, each one sacrifices playability in a different way. I tried to stick with the default set-up, in which the PSP's analog nub controls Snake and the face buttons control the game camera. Forget that using digital input for aiming your weapon feels like stepping backward 15 years in time — using that waffle-textured nub for even a few minutes feels as if you were ripping the skin off your thumb.

And though they're adequate for the sneaking portions of the game, the controls really hurt during action sequences. Running and aiming is impossible with the default set-up. An included auto-aim function should help, but auto-aim in this context seems to mean that Snake disregards player input. When auto-aim is on, Snake will spin away from a foe standing directly in front of him in order to take aim at thin air.

By trying to translate the robustness of a console game to the handheld format, *Metal Gear Solid: Peace Walker* eliminates the virtues of the former without fully taking advantage of the latter. It doesn't matter how deep the game systems are if the physical play is awkward. And the much-touted online co-op isn't much use if you play in a car or train away from wi-fi connectivity. You may be able to take this game anywhere, but you have to leave much of it behind. No big loss.

5

METAL GEAR SOLID: PEACE WALKER

FOR PLAYSTATION PORTABLE
RATED T FOR TEEN

DEVELOPED BY KOJIMA PRODUCTIONS
PUBLISHED BY KONAMI

HOT TIP

AUTO-ASSIGNMENT IS HELPFUL WHEN YOU HAVE NEW TEAM MEMBERS, BUT IT WILL NOT REASSIGN YOUR EXISTING CREW.

RUTH AND CARL J. SHAPIRO FILM PROGRAM

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AT THE MUSEUM OF FINE ARTS, BOSTON

Farewell

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JULY 8–25

All 24 films featured in this year's festival have never before been shown in Boston. The selections feature France's finest actors and directors including Catherine Deneuve, Christophe Honoré, Isabelle Huppert, and Vanessa Paradis. *Farewell*, starring Guillaume Canet, opens the festival with a gripping story of a young French engineer involved in Cold War espionage in Moscow.

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OPENING NIGHT

Farewell
Reception: Thu, Jul 8, 6 pm
Thu, Jul 8, 7:30 pm
Sat, Jul 10, 3:40 pm

Tickets for July 8 pre-screening reception in Bravo, film, and discussion with director $30, $35. July 8 screening and discussion only $12, $15.

Henri-Georges Clouzot's Inferno
Fri, Jul 9, 6 pm
Sun, Jul 11, 12:45 pm

The French Kissers
Fri, Jul 9, 8:10 pm
Sat, Jul 10, 6 pm

Le petit Nicolas
Sat, Jul 10, 1:40 pm
Thu, Jul 15, 5:30 pm

Making Plans for Lena
Sat, Jul 10, 8 pm

The Time of the Charity Fête Is Over
Sun, Jul 11, 3 pm

Silent Voices
Sun, Jul 11, 5:10 pm

Hadewijch
Sun, Jul 11, 7:40 pm
Sat, Jul 17, 3:30 pm

The Concert
Thu, Jul 15, 7:30 pm
Fri, Jul 16, 3:30 pm
Thu, Jul 22, 5:30 pm

Two in the Wave
Fri, Jul 16, 6 pm
Sat, Jul 17, 1:30 pm

Leaving
Fri, Jul 16, 8 pm

Rapt
Sat, Jul 17, 6 pm
Sun, Jul 18, 12:30 pm

White Material
Sat, Jul 17, 8:20 pm

Yuki and Nina
Sun, Jul 18, 3 pm

Around a Small Mountain
Sun, Jul 18, 5:30 pm
Thu, Jul 22, 3:30 pm

Happy End
Sun, Jul 18, 7:30 pm
Fri, Jul 23, 3:30 pm

Hideaway
Thu, Jul 22, 8:10 pm
Sat, Jul 24, 2:40 pm

Irène
Fri, Jul 23, 6:10 pm
Sun, Jul 25, 1:30 pm

Regrets
Fri, Jul 23, 8 pm

Mademoiselle Chambon
Sat, Jul 24, Noon
Sun, Jul 25, 5:45 pm

In the Beginning
Sat, Jul 24, 4:40 pm

Hidden Diary
Sat, Jul 24, 7:20 pm
Sun, Jul 25, 3:30 pm

Heartbreaker
Sun, Jul 25, 8 pm

Tickets: members, seniors, and students $8, general admission $10 (except as noted on July 8). Discount matinees (weekdays until 5 pm, weekends until 12:30 pm) $6, $7. French Festival passes: full $120, $150; half $68, $85.

The Boston French Film Festival is co-presented with the Cultural Services Office of the French Consulate in Boston.

Generous support provided by TV5MONDE.

Additional support provided by the French Cultural Center.

Coordinated by Carter Long, Katharine Stone White Curator of Film and Video. Rodney Uhler and Kristen Lauerman. Anne Miller, Sabrina Frangos, and Eric Jauberan assisted the selection process.

The Ruth and Carl J. Shapiro Film Program at the Museum of Fine Arts, Boston, is funded by the Carl and Ruth Shapiro Family Foundation.

Media sponsor is THE BOSTON PHOENIX.

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Theater

JUST RIGHT You'll be laughing too hard to worry whether Ayckbourn is as good as Albee or Pinter.

COOL DRINK ON A HOT DAY

GLOUCESTER STAGE GIVES AYCKBOURN HIS DUE

BY ED SIEGEL

Alan Ayckbourn has been often dismissed as the British Neil Simon. He's also been hailed as a playwright of such acute insight that, if you look beyond the laughs, he deserves to be mentioned in the same critical breath as Harold Pinter.

Don't expect the Gloucester Stage Company production of *Table Manners* (through July 3) to settle the debate. The first in Ayckbourn's "The Norman Conquests" trilogy doesn't have the heft of a Pinter or Albee dissection of contemporary *mores*, but chances are you'll be laughing too hard to care. Pinter shminter.

Ayckbourn's trilogy was revived by the Old Vic in a production that traveled to New York a year ago to rave reviews, proving there was plenty of life in the these '70s sex farces. Gloucester artistic director Eric Engel pounced on the property — and, showing even greater wisdom, he surrounded Broadway veteran Lindsay Crouse with as merry a band of farceurs as you're going to find in the Boston area.

Sarah (Crouse) and her hubbie — Richard Snee is delightfully acerbic and clueless as Reg — have returned to the family manse, where his off-stage mother resides with his sister, Annie (totally inhabited by Sarah Newhouse, whose bedraggled weariness is smartly matched by Jenna McFarland Lord's fading dining-room set). Much to Annie's surprise, she's being wooed by two lads: her long-time companion, a veterinarian played with perfect deer-in-the-headlights lack of flair by Barlow Adamson, and the beleaguered if manipulative Norman (he of the conquests), with Steven Barkhimer having the time of his life — which is saying something, given his comedic skills. And let's not forget Jennie Israel as Norman's icy wife, Ruth. When she and Crouse go after each other as dueling sisters-in-law, they might as well be *Lear*'s Regan and Goneril. Both actresses make joylessness dyspeptically joyful — Israel in her near-sighted vanity, Crouse in her perplexed primness.

Not that this is tragedy. The women are the British equivalent of Wendy Wasserstein's Sisters Rosensweig, even if one's an in-law — three women battling over what constitutes rational behavior in an irrational world. In this case, the lovelorn trio were passed over by the sexual revolution of a decade earlier, so they're particularly susceptible to Norman's canoodlings.

But in Barkhimer's expert hands — in fact, his entire body language is great — he's as much Don Quixote as Don Juan, tilting against windmills of middle-class propriety in a way that makes sexual success and failure seem like pretty much the same thing. If Barkhimer's the one most likely to send you into a giggle fit — particularly in a tuxedo that looks more like a bunny suit — the other five certainly hold their own with their pregnant pauses and neurotic implosions. If individual credit is to be given, then, it has to start with Engel's direction, which is witty and lively without being overly manic — just right for the material.

And how good *is* that material? In the end, Ayckbourn's characters are as desperate for fulfillment as Pinter's or Albee's. The difference is that I've never seen a production of his work that breaks my heart or haunts my dreams.

The best productions, though, do make me laugh, and that's enough on a hot summer day. Perhaps — particularly since the 1977 British TV adaptations of the "Conquests" plays (with Tom Conti as Norman) are hard to find on DVD — these six actors can be rounded up next summer for the other two parts of the trilogy, which are set in different rooms of the family house. Call it the Gloucester Conquests.

Books

MAXIMUM PLEASURE

ANN BEATTIE HASN'T BEEN SLEEPING

BY JON GARELICK

WALKS WITH MEN

BY ANN BEATTIE | SCRIBNER | 112 PAGES | $10 [PAPER]

Ann Beattie emerged in the 1970s in the pages of the *New Yorker* with a cast of post-grad characters who smoked pot, bummed around, fell in and out of relationships, and faced the world with a shrug and the latest rock and roll on the stereo. We weren't in Cheever country anymore. Or even Updike country. Beattie hit big and was part of a crowd of writers — Frederick Barthelme, Bobbie Ann Mason, Mary Robison, and Raymond Carver among them — then seen as changing the short story. I'll save arguments about minimalism and "the art of the short story" for another time, but what you need to know right now is that Beattie's new novella, *Walks with Men*, is sharp and funny, with an aggressive edge that could surprise those who criticized her early work for its "passivity."

The story is familiar, drawn from the limitless literary terrain of what one critic has called "the land of bad relationships." The narrator, a writer named Jane Costner, looks back to 1980, when she first came to New York City and fell in love with a heel. He's the kind of charismatic older man who always spells trouble for young women in these stories. As she explains to another character, he's a Svengali — meaning someone manipulative but also more than that: "somebody who makes you think you need him in order to accomplish anything."

The narrative bumps of betrayal and reconciliation and new betrayal might not surprise, but, as always, it's how the novelist gets there that matters. Beattie takes wide swings through time and place, and reconstructing the story's chronology in your head is a challenge. At one point, she retells the same incident with slightly different emphasis. At another, she switches from first person to third as a way for Jane to look at herself as a fictional character.

And yet, as a painter friend of mine used to say about Cézanne: even if the bowl doesn't sit on the table, it sits *in the painting* on the table. Everything in this swift and funny story belongs here. This is technical mastery that sings. The minimalists were slammed for their uninflected obsession with surface detail, but Beattie's choice of detail always enhances nuance and affect, whether nailing the political climate, a social type, or a state of mind. Jane's evil boyfriend, Neil, is the author of *Prometheus in California: The Rise of the Executive Counterculture*, but he's also writing a pseudonymous advice column for a women's magazine "with a panel of so-called experts that included a cross-dressing society haircutter, the owner of a jazz club, and a Ritalin-addicted SoHo veterinarian (his former Harvard roommate)." A passing news item reports, "Someone who owned a bodega had been arrested for selling controlled substances hidden in the bottom of devotional candles."

What's most impressive is Beattie's dramatization of the flow of consciousness, the technical command as she moves from exterior observation to interior sensation, from direct dialogue to paraphrase, the larger issues juxtaposed with the kind of unrelated details recognizable as emotional flotsam. When Jane is freaking out, her mind circles, goes back to the old boyfriend she broke up with in order to be with Neil, trying to remember, "What book had I been reading that I'd left behind?", adding, "There had also been a green sweater."

Yes, Beattie's characters talk about books and authors. Isn't that nice for a change? *Walks with Men* appears to be a teaser for the October publication of a new collection of her work, *The New Yorker Stories*. Can't wait. ◉

MASTERY Beattie makes sheer narrative technique sing.

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MUSIC
Rock

One fan got in the face of a Herald *reporter and protested, "She's had a tough life, you don't know what's she's been through!"*

LOVE'S LIFE

COURTNEY AND HOLE STAKE THEIR CLAIM

BY MICHAEL MAROTTA

Three hours late, Courtney Love stormed into the Ames Hotel on Court Street a week ago Wednesday, faced a small group of radio-station contest winners, and explained that her tardiness was the result of a mid-day romp in the sack with an ex-boyfriend who's now a professor at Harvard University.

The room ate it up. But at the end of the short, full-band acoustic session, Love admitted she'd been joking about the Harvard shag — it just sounded like a good excuse for being late. The fans seemed almost let down.

The brief interaction, which preceded a gig by Love's band Hole that night at the House of Blues, sums up this new era of the well-put-together complete train wreck that is Courtney Love: there is build-up, there is elation, there is disappointment, there is payoff. Both of Hole's performances — the acoustically restrained rage at the Ames and the full-on grunge blowout on Lansdowne — were riveting. And against the backdrop of the not-half-bad new album, *Nobody's Daughter* (Mercury), and a much-talked-about-around-the-Interwebs VH1 *Behind the Music* special on Love's life, it's clear that the woman who in the '90s went from Kurt Cobain's drugged-out widow to Golden Globe–nominated actress (*The People vs. Larry Flint*) is on the comeback trail.

But the question remains: are we ready for a Courtney Love revival? And do we necessarily want one?

Now 45 years old, Love claims to be five years clean. She still has a black cloud hovering overhead, however, and now it appears that drugs have given way to real-life adult issues, like finances and what she calls "money karma." At the Ames, a simple question about songwriting spurred a diatribe about her money situation, bank loans, and legal problems — all of which is detailed toward the end of the VH1 special.

Love was down with the first half of the 90-minute biography, which documented her troubled early years and her eventual romance with Cobain as she found her musical way. She took issue (no surprise) with VH1's portrayal of her after Cobain's suicide as an endless string of drug abuse, hostility, and failures. Yet anyone who was alive and casually following Love's trials and tribulations through the second half of the '90s knows that the portrait wasn't far off the mark.

"The first hour was fine; the second could have done so much more, editorially," she said at the Ames. "It had great ratings, and they want to show it again and again, and I said no fucking way. It's aimless."

After her stop in Boston, Love threatened to go to VH1's headquarters in New York to do some re-editing. At the House of Blues, she made the same threat, and she warned the crowd that if you want anything done right, you have to do it yourself. There was a sparkle in her eye, however, when she noted — both at the Ames and at the House of Blues — the show's glowing ratings and buzz.

KELSEY MARIE BELL

WELCOME BACK! In a world of Lady Gaga and her countless imitators, maybe an ass-kicking, rocking-out Courtney Love is what music needs right now.

Love knows people will watch. She's keenly aware of her surroundings at all times. At the Ames, she stopped mid thought to ask a female reporter from the *Herald* to identify herself as a member of the press.

"Don't print my 'pass list,' " she warned the reporter after running through a laundry list of Hollywood big-budget films she claims she turned down in the late '90s. "Except passing up *The Matrix* to record *Celebrity Skin*, because everybody knows that."

After the session, when that same reporter approached her, Love asked about the paper's political leanings and whether the interview was for some type of page 6 gossip column. (It was.) After politely answering the reporter's nonsensical question, she turned away, giving an overzealous fan the opportunity to get in the face of the *Herald* scribe and protest, "She's had a tough life, you don't know what's she's been through!"

Fans still adore Love, and she knows it. She's charming without trying, sincere just by appearing. There's a magnetic charm about her, and in a world of Lady Gaga and her countless imitators, an ass-kicking, rocking-out Courtney Love might be what music truly needs. As pop music has taught us in the past 15 years, her kind of charisma can't be created.

On stage, page 6 became irrelevant: Hole were both a time bomb and a time machine. Transporting the crowd back to the '90s — and it was a two-thirds-full House of Blues decked in cargo shorts, band T-shirts, and ball-chain necklaces eager to revisit the period — the opening grunge crunch of a "Pretty on the Inside"/"Sympathy for the Devil" medley proved that the band still have balls. Walking out on stage and singing an off-key blip of the Standelles' "Dirty Water" while puffing on a Marlboro Light doesn't hurt in warming the crowd up either.

But as the band spanned their gritty catalogue and showed that the weighty-pop '90s hits "Doll Parts," "Violet," "Malibu," and "Celebrity Skin" still hold up quite well in a fragmented era of rock, you couldn't escape the feeling that Love could stop the affable nice-girl routine on a dime and jump into the crowd throwing 'bows. More than a few heads probably stayed for the duration of Wednesday's 95-minute set just to see her explode, to catch a meltdown that would be on YouTube by the time the last person left Lansdowne.

At one point, an object was tossed on stage, just missing Love, who didn't notice it. One can imagine what would have gone down had it smacked her in the face mid song. But no such hostile interruption took place, and the show hit a high point during new single "Pacific Coast Highway," which sounds an awful lot like 1998 radio hit "Malibu." That Belinda Carlisle–aided ditty remains Hole's highest *Billboard* charter, at #24.

"I wrote it for Stevie Nicks as well — and didn't give it to her as well," Love said at the Ames.

A Doc Martens boot full of covers, the band also paid sonic tribute to Leonard Cohen, Judy Garland, and of course, Fleetwood Mac. (Hole's cover of "Gold Dust Woman" was first released on the *Crow 2: City of Angels* soundtrack.) A cover of "Closer" was the sexiest rendition of the Nine Inch Nails classic since Trent Reznor first thought up the savage chorus.

The heavy serving of cover tracks could be explained by the new backing line-up. Gone are long-time guitarist Erik Erlandsen and fashion-mag-pretty bassist Melissa Auf der Mar, and though Hole always had a reputation of being sort of a girl band (despite Erlandsen's presence as player and co-songwriter), Love has rounded out this new incarnation with dudes: guitarist Micko Larkin on guitar (a Pete Doherty doppelgänger, though lankier), Stu Fisher on drums, and Shawn Dailey on bass (the target of more than a few curious beer tosses at the HoB).

"This is no rent-a-band," Love said on stage. "We lived in the same house for five years, so shut up!"

It's strange that though grunge is still a staple of rock radio, Hole are generally left out of the picture. Bands like Pearl Jam, Nirvana, and Stone Temple Pilots are revered while Hole are relegated to random plays. Courtney Love has already experienced one successful music career, a life in the tabloids, and a fairly impressive run as an actress — and her story is far from finished. A few more hits seem inevitable; so do more acting gigs.

"I'd like to do acting, and I'd really like to direct," she said at the Ames. "I really need my reputation to be back." And, uh, what reputation is that? From Hole to VH1 to her flirtation with Hollywood to her notorious tweets, there's room for argument. But however you want to think about Love, she's back.

More at thePhoenix.com
SLIDE SHOW OF HOLE'S PERFORMANCE AT THE HOUSE OF BLUES | **PLUS** SLIDE SHOW AND VIDEO OF HOLE'S PERFORMANCE AT THE AMES HOTEL, GO TO THIS FEATURE AT THEPHOENIX.COM/MUSIC

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MUSIC

Giant Steps

JOEL VEAK

ORGANIZED FREEDOM At the Lily Pad, the October Trio married Ornette-ish freedom with Dirty Projectors pop.

ONE NIGHT

TAYLOR EIGSTI, THE OCTOBER TRIO, AND THE BC QUINTET

BY JON GARELICK

True, there aren't enough paying gigs for musicians, but the live music is out there — and last Wednesday, I had to scramble to make three promising shows. What's more, all three demonstrated just how far the word "jazz" can stretch: two bands with vocalists — one with a bright folk-pop sheen, the other leaning toward world music — and a good-ol'-fashioned saxophone trio with a taste for Ornette-like spare melody and their own concept of organized freedom.

First up was pianist Taylor Eigsti's quartet at Scullers. Eigsti, 25, is one of the music's stars-in-waiting, and at Scullers he showed why. He has the chops and the imagination to cover a broad range of material — from Ellington and Mussorgsky to Coldplay and Mutemath. As a pianist, he doesn't seem to have a weak finger. Every note rings, no matter how rapid the passage work. It's sometimes said that few jazz pianists have an identifiable tone — the late Hank Jones was one, and McCoy Tyner is another. Jones was velvety, tuneful, informed by his uncanny voice leading; Tyner has a power that's evident at any volume. Eigsti delivers bell-like clarity and definition.

JOEL VEAK

POP SHINE Eigsti makes music (here with singer Becca Stevens) that's as uncompromising as it is accessible.

Eigsti's previous album was 2008's *Let It Come to You* (Concord), and he said his next, *Daylight at Midnight*, is due September 21. So the Scullers gig offered a sneak preview, with bassist Harish Raghavan, drummer Kendrick Scott, and the singer/songwriter Becca Stevens. It also provided an insight into some of the brainier and more ambitious of the mainstream players under 30 — which include Eigsti, his pal the guitarist Julian Lage, pianist Aaron Parks, and trumpeter Christian Scott. So, yes, bebop and post-Coltrane jazz are here, but jazz harmonies often take off from singer/songwriter folk, and swing rhythms have mostly been supplanted by healthy dollops of rock beats. Eigsti, like Lage, has a taste for classical music, and he indulges jazz's inclinations toward the French "Impressionist" composers. It's ambitious and uncompromising music, and yet completely accessible.

> *Eigsti loves Scullers because "You can follow Mompou with Mutemath and everyone's down."*

At Scullers, he started with Coldplay's "Daylight," whose vamp gave him an opportunity for one of his favorite devices: the long crescendo. With Scott's math-genius muscle dividing the beat, Raghavan's ornate but tasteful electric bass, and Eigsti's sparkling runs and 16th-note chording, this was a long way from smooth jazz or instrumental pop. His "Promenade" section from Mussorgsky's *Pictures at an Exhibition* favored soft, jazzy romanticism over pomp. But again, Eigsti's solo improvisations — cascading right-hand lines broken with punchy riffs while the left hand marched those grand chords — were anything but easy listening.

The selections with Stevens showed the same craftiness — they made jazz and non-jazz numbers all of a piece. A skilled jazz vocalist, Stevens sang her originals as well as some songs she's written with Eigsti, Elliott Smith's "Between the Bars," and the Johnny Burke/Jimmy Van Heusen standard "But Beautiful." Eigsti also played the French Impressionist-inspired solo piano piece "Secreto," by the 20th-century Catalan composer Federico Mompou, and followed it with the most rocking number of the night, Mutemath's "Chaos." This is why he loves Scullers, Eigsti told the crowd: "You can follow Mompou with Mutemath and everyone's down." The encore was the Comden/Green/Bernstein ballad "Lucky To Be Me" (from *On the Town*, and also the title track of an Eigsti 2006 album) — jazz impressionism meeting the Great American Songbook. Eigsti's music is full of big dramatic moments, and it's crowd-pleasing, but never let it be said that he panders. It's not that he's giving the people what they want — he's just showing that maybe they want more than they thought they did.

Across the river in Inman Square, the Vancouver band the October Trio were at the Lily Pad in the middle of barnstorming the Northeast — a couple of shows in New York, a stop in Cambridge, and then up to the Montreal Jazz Festival. Rushing from Eigsti's show, I found the trio — tenor-saxophonist Evan Arntzen, bassist Josh Cole, and drummer Dan Gaucher — in full boil. The band's latest CD (their second) is *Looks like It's Going To Snow* (Songlines), with trumpeter Brad Turner, and it was difficult to anticipate how they would sound without the delicate weave of two lead voices. But here was a clearer picture of who they are. Although leaning heavily on "free" jazz and the inspiration of early Ornette Coleman's folklike tunefulness, they have their own sharp way of writing. (Cole initially did all the composing, but now every one chips in.)

A tune like "1983" is built on a funky bass ostinato, the tenor playing against it with widely spaced intervals, the drums providing extra agitation. The layering of opposing rhythmic patterns — dense and spare, tight and free — and Arntzen's patience in building beguiling melodies from a simple starting point all contribute to the October Trio's charm. Cole's "New Dream" alternated 7/4 and 6/8 in odd-length phrases. His approach to time, and the band's "chordless" instrumentation, also suggested that beautiful place: groove and tonality are apparent but finally ambiguous, mysterious. And everything has a hook — usually a melodic/rhythmic fillip or another.

The band's personal charm doesn't hurt. Arntzen has a tendency to break out in a sunny grin when one of their vacuum-suck syncopations pops. Their friend James Wylie — whom they met at Alberta's Banff Center and who, "now a Bostonite," helped set up the Lily Pad gig with his own band following them — joined the Octobers for one of the quartet tunes from *Looks like It's Going to Snow*. And, with typical naughts jazz eclecticism, the trio finished with Dirty Projectors' "Imagine It," whose knotty theme took on a bebop cast. It ended with the band singing, *a cappella*, and with appropriate dramatic rests: "If you can. Imagine. It. Imaaa-gine it!"

Across the street, I was just in time for the end of the final set of the BC Quintet at Ryles. That would be guitarist Björn Wennås and singer Carmen Marsico, who are most familiar these days from the Italian-folk band Newpoli, which Marsico leads with fellow vocalist Angela Rossi. Wennås and Marsico have led one version or another of the quintet since about 2003. In the 35 minutes or so that I caught, you could hear why they've stuck with it — aside from giving the married couple another chance to work together.

As I walked in, they were in the middle of Harold Arlen & Johnny Mercer's "Out of This World." Then they played U2's "With or Without You" as a duet — Wennås arpeggiating on acoustic guitar behind Marsico's beautifully controlled ballad-tempo reading. The entire band returned for the Neapolitan folk song "Scalinatella" ("Little Steps") with Marsico's idiomatic minor-key bent grace notes and Todd Marston's accordion. "Sail Away," by Tom Harrell, was a non-standard jazz tune by the great trumpeter. The closer, Wennås's driving 6/8 "Mind Games," was the most "out" of the set, with Wennås lending dissonant accompaniment to Marston's accordion and drummer Austin McMahon taking a snares-off solo that was as dry and precise — and *in* the composition — as it was ferocious. After the set, Wennås told me that their book also includes Bob Dylan and Tears for Fears, and that the band (of which bassist Kendall Eddy is also part) had just recorded a CD. Something to look forward to in 2011.

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THE SWEET ESCAPE

TWIN SISTER LAY THEIR SHIMMERING DREAMSCAPES BARE

BY REYAN ALI

NICE PEOPLE Twin Sister are allowing listeners to dissect and reassemble the tracks of their songs at their Web site.

When writers discuss Twin Sister's music, the word "dreamy" invariably pops up. It's not just a regurgitated cliché. The Long Island quintet spread this notion by sprinkling references to dreams liberally throughout their young discography. Their debut was *Vampire with Dreaming Kids*; their follow-up, *Color Your Life* (Infinite Best), is also rich in such motifs. The EP kicks off with the melancholic "The Other Side of Your Face," with singer Andrea Estella mourning, "Can't see the other side of your dream/But I know that it is real/I could try to change the way I think/If it makes you happy, then I will." After that, there's "Lady Daydream," the most fascinating track of *Color Your Life*'s five. Among the gloriously cloudy guitar and effervescent keyboards, Estella urges, "If you can't find the sea/I will take you there." In her fragile, strangely accented purr, she recites, "It could all be a dream" the same way Dorothy repeated, "There's no place like home" in order to get the hell out of Oz. Then the calm sound of flowing water arrives, closing the track with unanswered questions. Was Estella (or her avatar) asleep, and did she wake up to something like rain or a running sink? Or did she finally lead "you" to her beloved sea? There's no telling, but Twin Sister's indie-pop oneirology provides some tantalizing riddles.

Drummer Bryan Ujuet points out that the band do not consciously obsess over the idea of dreams. "It's more fantasy than actual dreaming — dreaming in a broad sense," he says over the phone from Medford, Long Island. "We all love very immersive sounds." Twin Sister melt fragments of the loopiest of genres — trip-hop, shoegaze, psychedelia — into an artful swirl, but the sum still feels pointedly spare. Even on brighter turns like the discofied "All Around and Away We Go," their sound doesn't expand past the small-scale. Ujuet describes their approach as "sentimental" and "romantic," and those words are good indicators of the DIY charm rooted in Twin Sister's work.

In another endearing touch, the group (who come to T.T.'s July 13) have not only released their albums for free on their Web site but have also made each song's instrumental stems public. This allows remix-inclined listeners to manipulate any portions of the unmixed recording (guitars, percussion, keyboards, vocals, and effects) with Twin Sister's blessing. It's rare to find official releases broken down like this; it's even stranger coming from a band whose æsthetic emphasizes getting lost in the otherworldly. "It's our way of being transparent," Ujuet explains. "We're all people — nice people — so there's no point in creating a disguise to seem more enticing. The music should speak for itself."

Although he admits that some of the allure is lost when Twin Sister's tricks are put on the table, the chopped-up pieces of *Color Your Life* are compelling listens by themselves. Each stem track is composed largely of silence, so when any sound appears, your attention is piqued. Estella's voice still holds up *a cappella*, the guitars are moodier, and Ujuet's drums feel more raw. Hearing it all as pieces only adds to the atmosphere: every melody is fleeting, doing its damnedest to lodge itself in your memory before the dream ends. Ujuet adds that Twin Sister are currently developing material that will shift away from their current style. And if that's true, waking up will never have been so disheartening.

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The Big Hurt

WHO CHARTED?

BILLBOARD'S RAP SONGS CHART

_BY DAVID THORPE

I forced down a gristly meal of Godsmack and Mudvayne in the last "Who Charted," so I'm gonna reward myself with something a little more palatable this month. In the immortal words of O.D.B., "Rappenin' is what's happenin'." Let's check out *Billboard*'s Rap Songs chart:

1_DRAKE, "OVER" | I can get over his C-minus rapping and his little doofus cartoon-lizard voice. I can even give him a pass for his weird habit of citing all his pop-culture references like a research essay: "Bout to set it off (Jada Pinkett)"; "Everything is kosher, two thumbs up (Ebert and Roeper)." But there's one thing I can't forgive, Drake — your chorus: "Woof!" (*Home Alone*). I know you're new to the music thing, but here's how it is: what you've got are some *notes* — thanks to Auto-Tune — but what you're looking for is a *tune*. You can't just splatter them around willy-nilly and expect a melody to happen. You did a track with Mary J. Blige once, right? Call her and ask how it works. Oh, and there's also a thing called making your lines scan, but that's some high-level poetic shit that you'll hear about when you're older.

2_B.O.B FEAT. BRUNO MARS, "NOTHIN' ON YOU" | When last I visited this track, it was topping the Heatseekers chart. "Dude's going to be famous as hell," I estimated, and a few months later, he topped the Hot 100. I'm not gloating about being prescient, because any critic could have seen that coming. It would take a completely tin-eared dude with no concept of tunecraft to miss that call— and, fortunately, those people are too busy being Drake to do any criticism.

3_B.O.B. FEAT. HALEY WILLIAMS, "AIRPLANES" | More great rappenin' on this one, but its downfall is a maudlin chorus sung by the woman from Paramore. Skip the weepy-singy bits and you'll be fine. For the best experience, seek out "Airplanes Pt. II," which features one of the best Eminem verses in ages. (But skip the chorus on that one, too.)

4_LUDACRIS FEAT. NICKI MINAJ, "MY CHICK BAD" | After her insufferable fake-ditzy act in "Bed Rock," I was ready to write a plug-in for iTunes that detects and skips Nicki Minaj verses. To judge by this track, it may not be necessary. She doesn't knock it out of the park, but she holds her own next to Luda — which is no small feat. This just confirms my theory that Ludacris is a positive influence on young women's lives.

5_YOUNG JEEZY FEAT. PLIES, "LOSE MY MIND" | I was looking forward to some Jeezy because I thought it was finally time for something a little gullier, but nope — it's a dumb-shit club anthem. Doesn't play to Jeezy's strengths . . . and as for Plies, did I just hear him brag about paying for sex?

6_DJ KHALED FEAT. T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS, "ALL I DO IS WIN" | Okay, so Luda, Snoop, and Ross do the rapping, T-Pain sings the hook, DJ Nasty & LVM did the beat . . . is it a dumb question to ask what the hell Khaled did on this track? Is getting those dudes in a room together a feat all by itself, or is he credited as the main artist because he's so good at yelling his own name at the beginning?

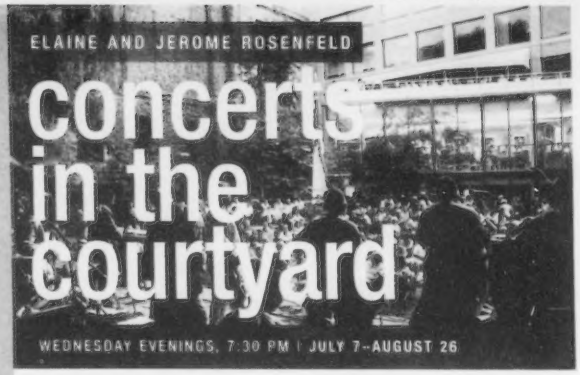
7_NICKI MINAJ, "YOUR LOVE" | This one is pretty good too, so I guess I now have enough information to triangulate: Nicki Minaj doesn't entirely suck.

RYAN DALTON

8_LUDACRIS FEATURING TREY SONGZ, "SEX ROOM" | I hesitated a little before putting this on, because I just couldn't handle being disappointed by a Ludacris song called "Sex Room" — it would have broken my heart if it hadn't been amazing. But what the hell was I worried about? Is it really possible for Luda to fuck up a song called "Sex Room?" Of course not. It's perfect. ⊙

DAVID THORPE | dthorpe@phx.com

MUSIC AT THE MUSEUM OF FINE ARTS, BOSTON



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LOCAL MUSIC

MP3 of the Week

THIRSTIN HOWL III, "I'M LIVING"

Countless rappers have boasted of their coke-dealer and weed-runner reputations. But few MCs have built their careers around thievery, as is the case with Brownsville crook **THIRSTIN HOWL III**. Like the *Gilligan's Island* character of the same name, this self-described skillionaire likes his gear preppy. But since Thirstin and his Lo (as in Polo) Life brethren weren't born with silver spoons between their fronts, they took to straight jacking for that mad cream. In between grimy underground classics and projects with such influential imprints as Rawkus, Mr. Howl and his colorful gang of Ralph Lauren–clad thugs have endured many prison stints and casualties. Here, their thief-in-chief steps on a classic Jay-Z beat to let the underground know he's still alive and breathing fire. Catch Howl at the Western Front this Friday, July 2, and grab the MP3 at thePhoenix.com/onthedownload.

_Chris Faraone

ALL IN THE FAM

THE FAMELESS CREW SPICE UP THE UNDERGROUND

_BY CHRIS FARAONE

Halfway through my interview with the Allston-based alt-hop collective Fameless Fam about their upcoming showcase at Wonder Bar this Tuesday, Will from the posse's glitch-minded duo Time Crisis mentions that he went to high school in Pittsburgh with rising rap sensation Wiz Khalifa. Will isn't boasting *or* blasting his former classmate — he's just naming heads who rep the Western Pennsylvania scene that schooled him. But what's interesting is that tonight is the first time he's ever mentioned this to all his crew members.

Although I doubt that any of these guys went to kindergarten with the Game, that wouldn't constitute bragging rights around the Fameless compound either. Social as they may be when ripping house parties, these guys are tortured æsthetic snobs, as misfit at their schools as they are in a genre that's mired in cliché and virtually devoid of metacognitive perspective. Made up of bright young cats with eclectic palettes, Fameless hover miles above the pine box that suffocates so many artists. Indeed, they're the products of El-P's LPs, Lif's life, Del's delights, and Aesop Rock's fables.

On the Fam's latest project, *Entrapment*, Calgary-bred MC Virtue rhymes: "All swagger is half ego/So swagger don't mean shit to real people/The other half is what you can afford/Which is so empty to those who are living in a storm." Virtue: "There are a lot of people in hip-hop talking about shit that is trivial to real life. And hip-hop, at least the way I see it, is supposed to be a portrayal of real life — not all that fluffy shit."

Although the scene here has hardened in the past half-decade, with the likes of Slaine, Termanology, and Amadeus out front, it's appropriate that the fringe-hanging Fameless Fam — who represent six cities, four states, and two countries — convened in Boston. After New York and Los Angeles, the Bean emerged in the late '90s as *the* home base for experimental boom-bap. This is where subterranean champions like Esoteric, Mike Ladd, and Edan blossomed, and where such imaginative East Coast roughnecks as Vinnie Paz and Planetary planted early seeds.

CELLARS BY STARLIGHT

"There are many reasons I live in Boston, but one is that I was talking to Mr. Lif one time when he was up in Calgary on tour," says Virtue, who, like Exquisite Corpse, will soon enter his senior year at Emerson. "I told Lif that I might want to go to school in Boston and do radio there, and he told me that stations here like WERS were what got him into hip-hop."

But dreams don't always mirror plans. Virtue's posse have, no surprise, found most of their campus contemporaries to be out of step with their progressive tendencies. Their shows at spots like the now-condemned Unit 11 in Allston clicked, but the Fam were all but ignored by the legendary WERS rap program *88.9@Night*, and that provoked them to drop the dis track "Radiocean," in which Virtue goes so far as to say that (gulp) "88.9 and JAM'N 94.5 merged."

FRESH STUFF It's appropriate that Fameless Fam – who represent six cities, four states, and two countries – convened in Boston.

"College kids can especially be frustrating when you're trying to promote a show," says shag-topped Fameless backbone and engineer EJ3 Robot, a West Palm Beach native who performs "live improvisational dance music" and produces for partyboobytrap and Time Crisis. "If I say we do electronic dance music, they say, 'You mean like Moby and Justice?' And as far as hip-hop goes, the only thing anybody knows is Kanye West, and that's definitely not what we do."

All the better. Fameless's music, which is infinitely dynamic and, believe it or not, melodically accessible, is perhaps the most interesting hip-hop popping in the Hub right now, and it fits well into a New England canon that includes such anomalous talents as Alias in Portland, Sage Francis in Providence, and Ceschi in New Haven. Virtue: "There are people everywhere who are doing similar stuff, but there hasn't been a strong presence here of that kind of underground hip-hop for a while. None of that really concerns any of *us*, though — it's not like we sit around and talk about what mold we fit in." ⊛

FAMELESS FAM | Wonder Bar, 186 Harvard Ave, Boston | July 6 @ 10 pm | $5 | 617.351.2665 or musicecologyboston.com

PHOENIX SHAKEDOWN

Just call it Indepen-DANCE Day weekend. Or don't.

FRIDAY 07.02
MANUEL DE LA MARE
@ Rise

Last time an Italian DJ came to town, Pauly D left behind a sticky mix of Axe and Ice Spiker. So Italy's own (like, *real* Italy) Manuel de la Mare has something to prove. And the DJ/producer and Beatport Top 10 mainstay has a versatile mix of deep house and techno perfect for all-night ragers.

306 Stuart St, Boston | 11:30 pm | 21+ | $10 members; $20 guests | 617.423.7473 or riseclub.us

FRIDAY 07.02
OM LIFE
@ Om Lounge

The Audio Chemist trio of Ill Will, Saucy Lady, and DJ Golden Touch have one thing in mind: a frantic, booty-shaking disco-funk throwdown at this Harvard Square monthly. Two floors separate the hip-hop upstairs by DJ Knife and Golden Touch from the other two's Latin grooves and roller boogie downstairs.

92 Winthrop St, Cambridge | 10 pm | 21+| $5 | 617.576.2800 or omrestaurant.com

SATURDAY 07.03
HEROES
@ T.T. the Bear's Place

On this eve of Independence Day, DJ Chris Ewen and the Heroes new-wave party scoff at your early-morning BBQ plans, offering up a shadowy retro-to-electro set, to the delight of a man on the dance floor who goes by the Internet handle Roman Candle.

10 Brookline St, Cambridge | 9 pm | 18+ | $7 | 617.492.0082 or ttthebears.com

MONDAY 07.05
THE JUAN MacLEAN AT PETROL
@ Middlesex Lounge

Dance the extra poundage of July 4 excess away at the weightless confines of Middlesex, where dance producer extraordinaire the Juan MacLean teams up with Louisahhh, one-half of the Los Angeles–based minimalist house duo Staccato. Residents CBG are there on the back-up. In case a belt gets busted.

315 Mass Ave, Cambridge | 9 pm | 21+ | $5 | 617.868.MSEX or middlesexlounge.us

WEDNESDAY 07.07
THE PENGUIN CLUB
@ ZuZu

What do penguins do in the summer time when they're not parading around with the Stanley Cup? They dance in the Central Square igloo known as ZuZu to the indie-rock grooves of Infinite Jeff and DJ Mario Lemieux (of course). Infinite Jeff makes some of the freshest mixtapes around, so ask him for one and he'll hook you up, penguin-style.

474 Mass Ave, Cambridge | 10 pm | 21+ | Free | 617.864.EAST or zuzubar.com

Off the Record

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Bearable ⊕
A turkey ⊖

TRUE BLUES

⊕⊕⊕ **PETER PARCEK | *THE MATHEMATICS OF LOVE*** | Redstar | Blues musicians have been recycling the same ol' same for so long that it's easy to forget just how exciting blues can be. Guitarslinger/singer Peter Parcek's thrill-a-minute *The Mathematics of Love* is a reminder of that. Parcek, like, say, Danny Gatton and Roy Buchanan before him, is a lyrical, inventive player, equally reverent of economy and excess, dynamics and subtlety, raunch and smooth, sweet soul. He makes every note count while remembering that those notes must take their rightful place in the bigger picture. Which is the other reason *The Mathematics of Love* — mostly produced by the *Phoenix*'s own Ted Drozdowski — is a keeper. Parcek understands that it's about the song, not him. He could have taken the easy way out and used the album as a vehicle for a series of struts. He's imposing on his machine, no question, but from the inflammable opener, a cover of Peter Green's "Showbiz Blues," with its sharp jabs and cuts, to the Delta-inspired original "New Year's Eve" and the easy, spacy "Tears like Diamonds," Parcek and his musicians bow at the altar of the song. Mississippi Fred McDowell's "Kokomo Me Baby" is submitted to a rockabilly speed test, Lucinda Williams's "Get Right with God" gets righter with blistering axmanship, and the Ray Charles-associated standard (written by Harlan Howard) "Busted," with the ever-soulful organ of Al Kooper coloring the melody, is handled with panache and respect. If you're among those who've grown weary of cookie-cutter bar-band blues, this is the antidote.

_Jeff Tamarkin

PETER PARCEK | Johnny D's, 17 Holland St, Somerville | July 15 | 617.776.2004 or johnnyds.com

DEVOLVED

⊕⊖ **DEVO | *SOMETHING FOR EVERYBODY*** | Warner Bros. | Given the theory of de-evolution these Ohio brainiacs began expounding more than 30 years ago, it may seem a sad kind of sense that Devo's first album since 1990's *Smooth Noodle Maps* offers such a charmless, base-level version of the band's synth-addled new wave. If humanity is getting dumber by the moment, as Devo have been telling us since long before the *Real Housewives* franchise proved it, then it turns out that Devo themselves aren't immune to the trend.

The problem isn't *Something*'s sound — though the album has production input from next-gen hipsters like Greg Kurstin and Santi White, it adheres to the sharp-angled electro-punk of such original-issue classics as *Freedom of Choice*. And masterminds Mark Mothersbaugh and Gerald Casale still have plenty of arresting ideas about consumer culture — the interactive promotional campaign surrounding *Something* is pretty brilliant. But none of those ideas appears to have made its way into the shrill, half-baked songs, which for the most part lack the hooks that would sell the ideas. (If indeed they were there to be sold.) The result isn't funny-annoying — it's just annoying. Devo win, I guess?

_Mikael Wood

PSYCHED

⊕⊕⊖ **THE FREEWAYS | *THE FREEWAYS*** | Polk Records | After reading too many shitty reviews that included summations like "band X screwing band Y on Z kind of drugs," I swore off comparing bands to more-famous bands. It's like quitting cigarettes, however. With a little willpower, I can produce more-creative descriptions. But sometimes, as when I'm listening to the Freeways' debut, I buckle under the anxiety and dock their score for inhabiting the sonic coke den of established psych-rock outfits who are themselves unapologetic late-'60s throwbacks. It's as if they'd invited themselves to a party that fizzled out hours ago but had brought excellent metaphorical hash to share with anyone who's still awake. Considering what the local quartet accomplish within the Black Rebel Jonestown Massacre template on their first try, we can expect superior material down the line. On "Country," co-vocalist Karen Zanes summons the ghost of Nico and teaches it to quit being so deadpan. There's a pleasant aroma of menace detectable in the muddy garage haze of "Love Is a Sick Thing," and the up-tempo spin on the Warlocks' "Shake the Dope Out" trumps the original. Which means the Freeways have got off to a better start than the Warlocks did.

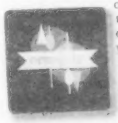
_Barry Thompson

THE FREEWAYS + STREIGHT ANGULAR | RED QUIET | THE SINBUSTERS + RADIO CONTROL | Middle East upstairs, 472 Mass Ave, Cambridge | July 7 | 18+ | $10 | 617.864.EAST or mideastclub.com

THAT THING

⊕⊕⊕ **ORANJULY | *ORANJULY*** | self-released | Three years is a long time to make an album. A band could either neuter every nuance that might have existed on the tape or patiently polish their songs like little gemstones. Oranjuly have pillaged the recording studio and created some gems here with their full-length debut. Although this Boston group aren't the first in recent years to take a bunch of classic-pop influences and mold them into a good-time summer album (the Thrills, the Shins), originality isn't really the point here. Oranjuly remind us just how right retro-fitted pop music can feel (see the Freeways, above) when it's approached meticulously in the studio.

So, yes, "I Could Break Your Heart" has a driving verse that recalls the Cars, the Foo Fighters, and, yes, yes, Weezer. (It must be said that mighty fine singer Brian E. King does a grand Rivers Cuomo.) But with its cheeky Merseybeat and minor-key harmony on the chorus, it sounds like a song from the *That Thing You Do!* soundtrack — enough like the Beatles, but canny enough to pass on its own. And not all the songs here are so derivative. "Hiroshige's Japan" has an ad hoc classical approach with a lilting melody that reminds us of those cool oddball songs that seem to appear only on debut albums.



_Jonathan Donaldson

ORANJULY + THE EVERYDAY VISUALS + THE LUXURY + SPIRIT KID | Middle East downstairs, 480 Mass Ave, Cambridge | July 2 | 18+ | $12 | 617.864.EAST or mideastclub.com

BLUNTED FLIGHT

⊕⊕⊕⊕ **SUPER CHRON FLIGHT BROTHERS | *CAPE VERDE*** | Backwoodz Studioz | You can't just commandeer a Super Chron hovercraft and expect to understand Brooklyn's Flight Brothers. So I'll guide you through their latest inspired conceptual labyrinth, *Cape Verde*. The first thing you must do is clear the area of rap pedestrians who might interrupt. As annoying as it is when chumps yap over Doom and Ghostface, I promise it will only worsen as Billy Woods and Priviledge lead you through their daily television regimen *Talk Soup*-style, with conceptual piñatas like "B More" and "42nd Street." Your next move is to roast a tampon-sized spliff. Epic cuts like "Double Jeopardy" and "Reggie Miller" can massage a blunted melon through the happy ending, whereas sober minds couldn't likely make much sense of before-and-after riffs like "Kim Jong Illmatic" and Boo Radley references in rap music. Finally and most important: after you become so enamored of soul smackers like "Travailler" and pop political polemics like "No Spin Zone" that you just have to spread the word, try not to be too disappointed when your friends prove too stupid or stubborn to keep quiet and strap in for the ride.

_Chris Faraone

ADOLESCENT HIGH

⊕⊕⊖

WOLF PARADE | *EXPO 86*

Sub Pop

Wolf Parade kick-start their third album by getting right into rambling poetics. "I was asleep in a hammock/I was dreaming that I was a web/I was a dreamcatcher hanging in the window of a mini-van parked along the water's edge," says guitarist/keyboardist Spencer Krug in a shaky vocal on "Cloud Shadow on the Mountain," before synths yelp and guitar effects creak and ruminate. Welcome to *Expo 86*, a world where Krug and fellow singer/guitarist Dan Boeckner guide you through a tangled indie-rock meadow overrun with luminous instrumentation, shifting moods, and lyrics dotted with evocatively kooky turns of phrase like "I take my meals with weirdos and play with my rocket ships."

According to its PR material, *Expo 86* is sorta framed in tribute to the Vancouver world's fair all four Wolf Paraders attended in 1986, before they all met, and the record captures the vibe and excitement of an adolescent's big day out. There are triumphant highs ("Cave-o-Sapien"), wistful medium highs ("Pobody's Nerfect"), and forlorn, confused lows ("Ghost Pressure"). The problem is that the experience can feel as if it were aiming to be too big, and then the tracks become overloaded. "Ghost Pressure" is dominated by a frostbitten, ridiculously catchy synth line, but the song dissipates its emotional force by running a minute too long. Ambition might sound like an odd thing to chide a band for, but if Wolf Parade had figured out when to push the hooks and when to pull back the excess, *Expo 86* would have shone.

_Reyan Ali

WOLF PARADE | House of Blues 15 Lansdowne St, Boston | July 12 | 8 pm | $22-$25 | 888.693.BLUE or houseofblues.com

Listings

THE LUXURY perform with the Everyday Visuals at the Middle East downstairs on Friday.

CLUBS

THURSDAY 1

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | "CNC Indie Music Marathon" with Yas Ogata + Y-Stereo + Cardboard Mercenary + Fiends
ANCHORS UP | Haverhill | Carrier + Watchfire + Streetsweeper + Dry Heave + THINK AGAIN!
BEACHCOMBER | Quincy | Chris Keenan's Dueling Pianos
BEEHIVE | Boston | 6:30 pm | "Dinner Jazz Set" | 10 pm | Dendê & Hãhãhães
BURREN | Somerville | "80's Night" with Scattershot
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Mickey Bliss + Club Bohemia
CANTAB LOUNGE UPSTAIRS | Cambridge | Chicken Slacks
CHURCH | Boston | St. Helena + Lady Lamb the Beekeeper + Aloud + Naked On Roller Skates
CLUB PASSIM | Cambridge | 7 pm and 10 pm | Unthanks
C-NOTE | Nantasket Beach | Double Ds + Chris Fitz
COLONIAL INN | Concord | John Fitzsimmons
DICK'S LAST RESORT | Boston | 7 pm | Brian Locher
DISTRICT | "In Thursdays"
ESTATE | Boston | 10 pm | "Clamlife Thursdays" with DJ Richie LaDue
GREAT SCOTT | Allston | Girlfriends + Doomstar! + Four Eyes
HARPERS FERRY | Allston | Welcome to Florida + Mark Hopkins
HOUSE OF BLUES | Boston | She & Him + Chapin Sisters
JOHNNY D'S | Somerville | "Real School of Music Showcase"
LA LUNA CAFÉ | Cambridge | Caminhos Cruzados + Evelyn Rosenthal
LILY PAD | Cambridge | Loop 2.4.3.
LUCKY DOG MUSIC HALL | Worcester | Flock of Assholes + Opening Night + Arctic Death
MIDDLE EAST DOWNSTAIRS | Cambridge | Magic Man + Cinnamon Fuzz + Stoddard + A Thousand Paper Cranes
MIDDLE EAST UPSTAIRS | Cambridge | Saints + Acrobrats + 007 Hundred Club + Burning Streets
MIDWAY CAFÉ | Jamaica Plain | 10 pm | DJ Summer's Eve
O'BRIEN'S | Allston | "Born of Fire: Happy Birthday America Metal BBQ" with Rat Salad [Black Sabbath tribute] + Black Flag Tribute
PARADISE ROCK CLUB | Boston | Victor Wooten + Club d'Elf
P.A.'S LOUNGE | Somerville | Hoa Hoas + Magic Shoppe + Your 33 Black Angels
PERKS COFFEEHOUSE | Norwood | Danielle Doyle
PHOENIX LANDING | Cambridge | 10 pm | "Elements" with DJ Crook + DJ Lenore
RAMROD | Boston | 10 pm | "Mandance" with DJ Manuel Santiago
ROBYN'S BAR AND GRILL | Roslindale | Greg Lutrell
ROYALE | Boston | Tokyo Police Club + We Were Promised Jetpacks
RUMOR | Boston | "Signature Thursdays" with DJ Roger M: Main Room + DJJC: Back Room |
SMOKEN' JOE'S BBQ | Brighton | Philip Pemberton Band
TOAD | Cambridge | 7 pm | Melvern Taylor & his Fabulous Meltones | 10 pm | Baker Thomas Band
TOMMY DOYLE'S HARVARD | Cambridge | 9:30 pm | Spinz | midnight | DJ Special K
T.T. THE BEAR'S PLACE | Cambridge | 10 pm | Stealth Foxx + Gun Street Girl
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Boris McCutcheon & the Salt Licks

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FRIDAY 2

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | "CNC Indie Music Marathon" Yas Ogata + Y-STEREO + Cardboard Mercenary + Fiends
BEACHCOMBER | Quincy | Lovers, Muggers & Thieves + I Have Ears + Porque I Said So + Tik Tok
BEEHIVE | Boston | 6:30 pm | "Dinner Jazz Set"
BURREN | Somerville | Remedy
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Mickey Bliss + Club Bohemia
CANTAB LOUNGE UPSTAIRS | Cambridge | Fatback Band & Couper Brothers
CHURCH | Boston | Five Percent + Cardinal Direction + Find Vienna + Guillermo Sexo
CLUB PASSIM | Cambridge | John Gorka
C-NOTE | Nantasket Beach | Booty Vortex
COLONIAL INN | Concord | Wendee Click + Workingman's Band
DICK'S LAST RESORT | Boston | Classic Trax
ESTATE | Boston | 10 pm | "Estate Fridays" with DJs Vinyl Disciples + DJ Matos
FUSION 5 | Foxboro | Studio Drive
GREAT SCOTT | Allston | 10 pm | "The Pill" with DJ Ken + DJ Michael V.
HARPERS FERRY | Allston | Playin' Dead (Grateful Dead tribute)
IRON HORSE MUSIC HALL | Northampton | 7 pm | Prairie League
JOHNNY D'S | Somerville | Sleepy LaBeef
LIZARD LOUNGE | Cambridge | Le Mistral + Berlin + Nickel & Dime Band + Dennis Brennan + Tree Frog Avengers
LUCKY DOG MUSIC HALL | Worcester | Deep Six + Flesh & Blood [Poison tribute] + Go!
LUPO'S AT THE STRAND | Providence, RI | "Hot 106 Teen Night" DJ Half Pint + DJ Big Stress
MIDDLE EAST DOWNSTAIRS | Cambridge | Everyday Visuals + Luxury + Oranjuly + Spirit Kid
MIDDLE EAST UPSTAIRS | Cambridge | Beneath the Stone + Mongrel + Maniacal + Excyde
MIDWAY CAFÉ | Jamaica Plain | Nick Curran & the Low-Lifes + Swinedells + Doors
MILKY WAY | Jamaica Plain | La Boum
O'BRIEN'S | Allston | Nailheads + Nose Jobs + Triple Thick
OUTPOST | Cambridge | "Composers Other Side" with Pamela Marshall + Del Case + Todd Brunel + Kevin Frenette + John McClellen
P.A.'S LOUNGE | Somerville | Red Lanterns + Bottles
PERKS COFFEEHOUSE | Norwood | Sarah Blacker
PHOENIX LANDING | Cambridge | 10 pm | "Pretty Little Things" with DJ Vinny
RAMROD | Boston | 10 pm | "Bears in the Backroom" with DJ Dana Jacovidis
RISE | Boston | 1am | "Orbit Fridays" with DJ Manuel de la Mare: Upstairs + Creg Schneider: Upstairs + Redone & Brienne: Lounge
RUMOR | Boston | "Hush Fridays" with DJ BK + DJ Hektik |
RYLES | Cambridge | "Viernes de Vacilon Latin Dance Party"
SHOWCASE LIVE | Foxborough | Edwin McCain Band
SMOKEN' JOE'S BBQ | Brighton | Track 44
SURFSIDE 5 | Salisbury | Stompin Melvin
TOAD | Cambridge | 10 pm | Jenny Dee & the Deelinquents
TOMMY DOYLE'S HARVARD | Cambridge | 9:30 pm | Twenty Eight + Sun Xing | midnight | DJ Cibbz
T.T. THE BEAR'S PLACE | Cambridge | 10 pm | Shilpa Ray & Her Happy Hookers + Jacob & House of Fire
UMBRIA | Boston | "Prime Fridays" with DJ Richard Fraioli + DJ Keo
UNDERBAR | Boston | 10:30 pm | "Made in Russia" with DJ Ruslan + DJ Igor
VENU | Boston | "Signature Fridays" with DJ Roger-M + Pirate Stereo
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Toubab Krewe

SATURDAY 3

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | "CNC Indie Music Marathon" with Cam & Drew + Crystal Bright & Silver Hands + Uncle Dad & Family Secret + Our Never Ending Life + One Trik Pony + Purple Nurps
BEACHCOMBER | Quincy | Rhyging
BEEHIVE | Boston | 10:30 am | "Saturday Jazz Brunch" | 6:30 pm | "Dinner Jazz Set" | 10 pm | Michelle Wilson
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Mickey Bliss + Club Bohemia
CANTAB LOUNGE UPSTAIRS | Cambridge | Fatback Band + Couper Brothers
CHURCH | Boston | Pink Parts + Teklo + Kristen Ford Band + Bear Motor + Davina Yannetty
CLUB PASSIM | Cambridge | 7 pm | "Trad Fireworks!"
C-NOTE | Nantasket Beach | Fat City Band + 5 Flavor Discount
COLONIAL INN | Concord | Tom Yates + Workingman's Band
DICK'S LAST RESORT | Boston | Big Time
ESTATE | Boston | 10 pm | "VIP Acess Saturdays" with ISIS Productions
FUSION 5 | Foxboro | DJ DC
GREAT SCOTT | Allston | Gentlemen Hall + Blue Pages + DJ Alden F. + Jaguar
HARD ROCK CAFÉ | Boston | Metal Elvis
HARPERS FERRY | Allston | Matt Schofield
IRON HORSE MUSIC HALL | Northampton | 7 pm | BAND Band [Band tribute]
JOHNNY D'S | Somerville | 10 pm | "Original Reggae Review" with Dub Station
LILY PAD | Cambridge | 10 pm | Ezekiel's Wheels Klezmer Band
LUCKY DOG MUSIC HALL | Worcester | Flock of Assholes + Danny Dark & the Black Souls
MIDDLE EAST UPSTAIRS | Cambridge | McAlister Drive + Wandas + El Fuego + Highway
MIDWAY CAFÉ | Jamaica Plain | Outer Stylie
MILKY WAY | Jamaica Plain | "Mango's Latin Dance Night"
P.A.'S LOUNGE | Somerville | Steel Hook Prosthesis + Berefi + Sewer Goddess + Xiphoid Dementia
RAMROD | Boston | 10 pm | "Leather Night Out" with Bay State Marauders
RISE | Boston | 1am | "Storm Saturdays" with DJ Etiquette + DJ Will Monotone
RUMOR | Boston | DJ Tamer Malki + DIJC |
SHOWCASE LIVE | Foxborough | George Clinton & the P Funk All Stars
SMOKEN' JOE'S BBQ | Brighton | JB Junior
STARLAB | Somerville | 4 pm | "Flood Damage Benefit" with Movers & Shakers + Drug Rug + Doomstar! + Sleepy Very Sleepy
SUNSET CAFÉ | Cambridge | 7 pm | Sonhozinho
SURFSIDE 5 | Salisbury | Justified
TOAD | Cambridge | 17:30 pm | James Houlihan | 10 pm | David Johnston
TOMMY DOYLE'S HARVARD | Cambridge | 9:30 pm | Adam Hoffman Revival + Self-Help Revolver | midnight | DJ Special K
T.T. THE BEAR'S PLACE | Cambridge | "Heroes" with DJ Chris Ewen
UMBRIA | Boston | "Scene Saturdays" with DJ Pup Dawg + DJ Ted L.
VENU | Boston | "Entourage Saturdays" with DJ Hektik | "Spicy Saturdays" DJ Henry Precise
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Boston Naturals

TOBY KEITH joins the Boston Pops and conductor Keith Lockhart for their annual Fourth of July Fireworks Spectacular on the Esplanade.

SUNDAY 4

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | "Not SOB Entertainment"
BEACHCOMBER | Quincy | 4 pm | John Connors & Irish Express | 9 pm | "80's Dance Party"
BEEHIVE | Boston | 10:30 am | "Sunday Jazz Brunch" | 8 pm | "Soul Sunday" with This is Boston Soul
BURREN | Somerville | "Singer Songwriter Series"
CANTAB LOUNGE UPSTAIRS | Cambridge | Candy's Blues
CLUB PASSIM | Cambridge | 7 pm | "Trad Fireworks!"
COLONIAL INN | Concord | "Acoustic Open Mic" with Ken Selcer
DICK'S LAST RESORT | Boston | 4pm | Classic Trax
HOUSE OF BLUES | Boston | 10 am | "Gospel Brunch"
JOHNNY D'S | Somerville | 9 am | "Jazz Brunch" with Matt Dorko + Larry Kukers
MIDDLE EAST UPSTAIRS | Cambridge | 1 pm | Star Fucking Hipsters + Have Nots + Spanish Gamble + Get Laid
O'BRIEN'S | Allston | A Brutal BBQ + Sexcrement + Syphilic + Intestinal Alien Reflux + Abnormality + Cauterize the Earth
PRECINCT | Somerville | Sea Monsters
RAMROD | Boston | 10 pm | "Club Classics" with DJ Dana Freespace
SMOKEN' JOE'S BBQ | Brighton | Geoff Bartley
VENU | Boston | "International Sundays" with DJ Alcide + Sound Revolution
WELLFLEET BEACHCOMBER | Wellfleet | 4 pm | Incredible Casuals

MONDAY 5

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | DJ Natan + DJ V-Nice
BEEHIVE | Boston | Spontaneous Combustion
BURREN | Somerville | 6:30 pm | Bur-Run
CANTAB LOUNGE UPSTAIRS | Cambridge | 8 pm | "Songwriter Open Mic" with Geoff Bartley | 9:30 pm | Dagmar
CHURCH | Boston | Scott Tarulli Band
CLUB PASSIM | Cambridge | 7 pm | Adam Ezra + John Colvert
DICK'S LAST RESORT | Boston | 7pm | Paul Fudin
HARPERS FERRY | Allston | Cliched
LILY PAD | Cambridge | 7:30 pm | Jon Fisher Quartet | 10:22 pm | Fringe
MIDDLE EAST UPSTAIRS | Cambridge | Embraceables + Letterik
O'BRIEN'S | Allston | earthquake party! + Bambara
PHOENIX LANDING | Cambridge | 10 pm | "Makka Mondays" with DJ Voyager 01 + DJ Uppercut
SMOKEN' JOE'S BBQ | Brighton | Open Mic with Bruce Marshall
STEVE'S BACKSTAGE PASS | Taunton | 7 pm | "Open Mic" with Tom Beaulieu

CLUB DIRECTORY

ALL ASIA CAFÉ | 617.497.1544 | 334 Mass Ave, Cambridge
ANCHORS UP | 978.374.0777 | 58 River St, Haverhill
ARSENAL CENTER FOR THE ARTS | 617.923.0100 | 321 Arsenal St, Watertown
BEACHCOMBER | 617.479.8989 | 797 Wollaston Beach Blvd, Quincy
BEEHIVE | 617.423.0069 | 541 Tremont St, Boston
BLUE OCEAN MUSIC HALL | 603.437.5100 | 4 Oceanfront North, Salisbury Beach
BURREN | 617.776.6896 | 247 Elm St, Davis Square, Somerville
CABARET THEATRE AT MOHEGAN SUN | 888.226.7711 | 1 Mohegan Sun Blvd, Uncasville, CT
CAFÉ 939 | 617.747.2261 | 939 Boylston St, Boston
CANTAB LOUNGE DOWNSTAIRS | 617.354.2685 | 738 Massachusetts Ave, Cambridge
CANTAB LOUNGE UPSTAIRS | 617.354.2685 | 738 Massachusetts Ave, Cambridge
CHURCH | 617.236.7600 | 69 Kilmarnock St, Boston
CLUB PASSIM | 617.492.7679 | 47 Palmer St, Harvard Square, Cambridge
C-NOTE | 781.925.4300 | 159 Nantasket Ave, Nantasket Beach
COLONIAL INN | 978.369.9200 | 48 Monument Square, Concord
COMEDY STUDIO | 617.661.6507 | 1236 Mass Ave, Cambridge
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 617.482.0110 | 124 Boylston St, Boston
DICK'S LAST RESORT | 617.267.8080 | Quincy Market, Boston
ENORMOUS ROOM | 617.491.5599 | 567 Mass Ave, Cambridge
ESTATE | 617.351.7000 | 1 Boylston Pl, Boston
FUSION 5 | 508.543.0599 | 105 Washington St, Foxboro
GIGGLES COMEDY CLUB | 781.233.9950 | at Prince Restaurant, 517 Broadway, Saugus
GREAT SCOTT | 617.734.4502 | 1222 Comm Ave, Allston
GREEN DRAGON | 617.367.0055 | 11 Marshall St, Boston
HAMPTON BEACH CASINO BALLROOM | 603.929.4100 | 169 Ocean Blvd, Hampton Beach, NH
HARD ROCK CAFÉ | 617.424.7625 | 22-24 Clinton St, Boston
HARPERS FERRY | 617.254.9743 | 158 Brighton Ave, Allston
HOUSE OF BLUES | 888.693.2583 | 15 Lansdowne St Boston
IMPROV ASYLUM | 617.263.6887 | 216 Hanover St, Boston
IMPROVBOSTON STUDIO THEATER | 617.576.1253 | 40 Prospect St, Cambridge
IMPROVBOSTON THEATRE | 617.576.1253 | 40 Prospect St, Cambridge
IRON HORSE MUSIC HALL | 413.584.0610 | 20 Center St, Northampton
JOHNNY D'S | 617.776.2004 | 17 Holland St, Davis Square, Somerville
KOWLOON KOMEDY | 781.484.6002 | 948 Broadway [Rte 1 North], Saugus
LA LUNA CAFÉ | 617.576.3400 | 403 Mass Ave, Cambridge
LILY PAD | 617.395.1393 | 1353 Cambridge St, Cambridge
LIZARD LOUNGE | 617.547.0759 | 1667 Mass Ave, below Cambridge Common Restaurant, Cambridge
LUCKY DOG MUSIC HALL | 508.363.1888 | 89 Green St, Worcester
LUPO'S AT THE STRAND | 401.272.5876 | 79 Washington St, Providence, RI
MIDDLE EAST CORNER | 617.864.EAST | 480 Mass Ave, Central Square, Cambridge
MIDDLE EAST DOWNSTAIRS | 617.864.EAST | 480 Mass Ave, Central Square, Cambridge
MIDDLE EAST UPSTAIRS | 617.864.EAST | 472 Mass Ave, Central Square, Cambridge
MIDWAY CAFÉ | 617.524.9038 | 3496 Washington St, Jamaica Plain
MILKY WAY | 617.524.3740 | @ The Brewery, 284 Amory St, Jamaica Plain
MOTTLEY'S COMEDY CLUB | 877.61.LAUGH | 61 Chatham St, Boston
NICK'S COMEDY STOP | 617.482.0930 | 100 Warrenton St, Boston
O'BRIEN'S | 617.782.6245 | 3 Harvard Ave, Allston
OUTPOST | 617.876.0860 | 186 Hampshire St, Cambridge
PARADISE ROCK CLUB | 617.562.8800 | 967 Comm Ave, Boston
P.A.'S LOUNGE | 617.776.1557 | 345 Somerville Ave, Somerville
PERKS COFFEEHOUSE | 718.762.5565 | 685 Washington St, Norwood
PHOENIX LANDING | 617.576.6260 | 512 Mass Ave, Cambridge
PRECINCT | 617.623.9211 | 70 Union Square, Somerville
RAMROD | 617.266.2986 | 1254 Boylston St, Boston
REGATTABAR | 617.395.7757 | Charles Hotel, 1 Bennett St, Harvard Square, Cambridge
RISE | 617.423.7473 | 306 Stuart St, Boston
ROBYN'S BAR AND GRILL | 617.323.6507 | 4195 Washington St. Roslindale
ROYALE | 617.338.7699 | 279 Tremont St, Boston
RUMOR | 617.422.0045 | 100 Warrenton St, Boston
RYLES | 617.876.9330 | 212 Hampshire St, Cambridge
SALLY O'BRIEN'S | 617.666.3589 | 335 Somerville Ave, Somerville
SHOWCASE LIVE | 888.354.7042 | 23 Patriot Pl, Foxborough
SMOKEN' JOE'S BBQ | 617.254.5227 | 351 Washington St, Brighton
SPEED OF THOUGHT PLAYHOUSE CAFE | 508.809.4699 | 39 N Washington St, North Attleboro
STARLAB | 617.440.5088 | 32 Prospect St. Somerville
STEVE'S BACKSTAGE PASS | 508.824.3435 | 15 School St, Taunton
SUNSET CAFÉ | 617.547.2938 | 851 Cambridge St, Cambridge
SURFSIDE 5 | 978.463.9222 | 25 Broadway, Salisbury
TIKI HIDEAWAY AT HOWARD JOHNSON | 617.267.3100 | 1271 Boylston St, Boston
TOAD | 617.497.4950 | 1912 Mass Ave, Porter Square, Cambridge
TOMMY DOYLE'S HARVARD | 617.864.1311 | 96 Winthrop St, Cambridge
T.T. THE BEAR'S PLACE | 617.492.BEAR | 10 Brookline St, Central Square, Cambridge
UMBRIA | 617.338.1000 | 295 Franklin St, Boston
UNDERBAR | 617.292.0080 | 275 Tremont St, under Caprice, Boston
VENU | 617.338.8061 | 102 Warrenton St, Boston
WELLFLEET BEACHCOMBER | 508.349.6055 | 1120 Cahoon Hollow Rd, Wellfleet
WILBUR THEATRE | 800.745.3000 | 246 Tremont St, Boston

TUESDAY 6

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | Brahman Noodles | 9 pm | "Tempting Tuesdays"
BEACHCOMBER | Quincy | Tequila Tim & Corona Jim
BEEHIVE | Boston | Yaala Ballin
BURREN | Somerville | 6:30 pm | "Open Mic" with Hugh McGowan
CANTAB LOUNGE DOWNSTAIRS | Cambridge | "Bluegrass Pickin' Party"
CANTAB LOUNGE UPSTAIRS | Cambridge | 8 pm | "Bluegrass Pickin' Party" | 10 pm | Frank Solivan & Dirty Kitchen
CLUB PASSIM | Cambridge | 7 pm | "Family Folk Chorale"
DICK'S LAST RESORT | Boston | 7pm | Ryan Fitzsimmons
GREAT SCOTT | Allston | Razormaze + Acaro + Deathamphetamine + Scalpel
IRON HORSE MUSIC HALL | Northampton | 10 pm | "Latin Night" with DJ Joey Acevedo
JOHNNY D'S | Somerville | Paul Geremia
LUCKY DOG MUSIC HALL | Worcester | Hard #9
LUPO'S AT THE STRAND | Providence, RI | Flaming Lips + Matt & Kim
MIDDLE EAST DOWNSTAIRS | Cambridge | "Throwed" with Inner Party System + DJ E-Marce
MIDWAY CAFÉ | Jamaica Plain | Mike Francis Band
O'BRIEN'S | Allston | "TWOPLUSTWO" with Thunderhole + Paper Mice + Battle House
OUTPOST | Cambridge | "Free Jazz Open Jam" with Julee Avalone
RAMROD | Boston | 10 pm | "Vice" with DJ Sun One
RUMOR | Boston | "Evolution Tuesdays" with DJ Hektik: Main + DJ Roger M: Back |
SMOKEN' JOE'S BBQ | Brighton | Gumbo Kings
TIKI HIDEAWAY AT HOWARD JOHNSON | Boston | 7 pm | "Fenway Jazz Jam" with David Ehle Trio
TOMMY DOYLE'S HARVARD | Cambridge | 9:30 pm | "Acoustic Showcase" with Up Yonder + Davin McCoy + Kate Tucker
T.T. THE BEAR'S PLACE | Cambridge | 10:40 pm | Bearcubes + Shapes & Numbers + Emily Elbert + Old Abram Brown
VENU | Boston | "Rumor Tuesdays" with DJ Roger M: Back + DJ Hektik: Main
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | "Reggae Night" with DJ Bud E. Green

WEDNESDAY 7

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 9 pm | "Open Mic" with Bryan Murphy | 10 pm | Jacob Johnson
ANCHORS UP | Haverhill | It Prevails + Close Your Eyes
BEEHIVE | Boston | Bruce Ferrara Quartet
CANTAB LOUNGE UPSTAIRS | Cambridge | Candy's Blues
CHURCH | Boston | Grip On the Sun + Down To None Band + Blood Meridian
CLUB PASSIM | Cambridge | Parkington Sisters + Sarah Burrill
COLONIAL INN | Concord | Jimmy Mazzy & the Last Minute Men
DICK'S LAST RESORT | Boston | 7pm | Paul Fudin
DISTRICT | "Classic Wednesdays" with DJ Tanno
FUSION 5 | Foxboro | "S.I.N. - Service Industry Night"
GREAT SCOTT | Allston | Born of Thunder + Warfear + Hannaford & the Heartstoppers + Nevrve Gas Attack + Thunder Motherfucker
HARPERS FERRY | Allston | Kinetix + Heavy Pets
HOUSE OF BLUES | Boston | OneRepublic + Sarah Bareilles + Alpha Rev
JOHNNY D'S | Somerville | Josh Charles
LILY PAD | Cambridge | 10:30 pm | Jim Hobbs
LUCKY DOG MUSIC HALL | Worcester | Thickness
MIDDLE EAST UPSTAIRS | Cambridge | Streight Angular + Red Quiet + Freeways + Sinbusters + Radio Control
MIDWAY CAFÉ | Jamaica Plain | "The Guitar Circle'
O'BRIEN'S | Allston | Hayley Jane & the Primates
OUTPOST | Cambridge | Dave Bryant
P.A.'S LOUNGE | Somerville | Summer of Glaciers + P.D. Wilder + Rob Byrd
PHOENIX LANDING | Cambridge | 10 pm | "Midweek Techno" with Pat Fontes + SoulClap + Sergio Santos
RAMROD | Boston | 10 pm | "Hump This!" with DJ Mike Giller
RUMOR | Boston | "Latin Club" with DJ Addison |
RYLES | Cambridge | Bernal/Eckroth/Ennis
SHOWCASE LIVE | Foxborough | Barrington Levy
SMOKEN' JOE'S BBQ | Brighton | Alizon
T.T. THE BEAR'S PLACE | Cambridge | Okay Win + Big Big Buildings + Drew O'Doherty + Aeroplane

THURSDAY 8

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | "CNC Indie Music Marathon" with Kirsten Opstad + Stringfingers Band + Jamie Simons + Ivy Leaf + Kirsten Ford Duo
BEACHCOMBER | Quincy | Chris Keenan's Dueling Pianos
BEEHIVE | Boston | 6:30 pm | "Dinner Jazz Set" | 10 pm | Florencia Gonzales' Small-Big Band

BURREN | Somerville | "80's Night" with Scattershot
CAFÉ 939 | Boston | Katzenjammer
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Mickey Bliss + Club Bohemia
CANTAB LOUNGE UPSTAIRS | Cambridge | Chicken Slacks
CHURCH | Boston | Grip On the Sun + Down to None Band + Blood Meridian
CLUB PASSIM | Cambridge | "Parcel of Rogues Fiddle Fest" with Hanneke Cassel + Paul Anderson
C-NOTE | Nantasket Beach | Double Ds + Sam Gentile
COLONIAL INN | Concord | John Fitzsimmons
DICK'S LAST RESORT | Boston | 7pm | Brian Locher
DISTRICT | "In Thursdays"
ENORMOUS ROOM | Cambridge | "Thursday Funk" with DJ Soltronic
ESTATE | Boston | 10 pm | "Glamlife Thursdays" with DJ Richie Laude
GREAT SCOTT | Allston | Hallelujah the Hills + St. Claire + Mr. Sister + Sleepy Very Sleepy
HARPERS FERRY | Allston | Soul Rebels Brass Band
IRON HORSE MUSIC HALL | Northampton | Heavy Pets + WTFunk
JOHNNY D'S | Somerville | 7:30 pm | Sarazino | 10 pm | Big Takeover
LILY PAD | Cambridge | 7:30 pm | Tom Zicarelli | 10:20 pm | Either/Orchestra
LUCKY DOG MUSIC HALL | Worcester | Flock of Assholes + Six to Midnight + West Gate
MIDDLE EAST UPSTAIRS | Cambridge | Biscuits & Gravy + Pinot + Green Line Inbound
MIDWAY CAFÉ | Jamaica Plain | 8:30 pm | Miss Geo | 10 pm | DJ Summer's Eve
MILKY WAY | Jamaica Plain | Sexy & Sophisticated
OUTPOST | Cambridge | Luther Gray Quintet
P.A.'S LOUNGE | Somerville | Dirty Dishes. + Pepper Rabbit + Candy Claws
PERKS COFFEEHOUSE | Norwood | Lizzy Pitch
PHOENIX LANDING | Cambridge | 10 pm | "Elements" with DJ Crook + DJ Lenore
RAMROD | Boston | 10 pm | "Mandance" with DJ Manuel Santiago
REGATTABAR | Cambridge | 7:30 pm | Mercedes Hall
RUMOR | Boston | "Signature Thursdays" with DJ Roger M: Main + DJJC: Back |
SMOKEN' JOE'S BBQ | Brighton | Philip Pemberton Band
TOMMY DOYLE'S HARVARD | Cambridge | 9:30 pm | Dirty Hit | midnight | DJ Special K
T.T. THE BEAR'S PLACE | Cambridge | Unrest + Bossanova + Robert Schipul + Yasmin Kuhn
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Barrington Levy

COMEDY

THURSDAY 1

See Club Directory for phone numbers and addresses.

COMEDY STUDIO | 8 pm | Jessie Baade + Benny Bosh + Laura Crawford + Armando Montond + Will Smalley
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 8:30 pm | "Boston Comedy Riot"
IMPROV ASYLUM | 8 pm | "Main Stage Show"
IMPROVBOSTON THEATRE | 8 pm | "Bastards Inc." | 10 pm | "The 10 Slot"
MOTTLEY'S COMEDY CLUB | 8 pm | Cameron Esposito + Ben Lerman + Mo Welch
NICK'S COMEDY STOP | 8:30 pm | "Comedy Showcase"

FRIDAY 2

See Club Directory for phone numbers and addresses.

ARSENAL CENTER FOR THE ARTS | 8 pm | "Improv Jones Presents: Something That Doesn't Offend Lucas"
CABARET THEATRE AT MOHEGAN SUN | 9 pm | Craig Shoemaker
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 9 pm | Steve Hofstetter + Mike Whitman + Karl Zahn
GIGGLES COMEDY CLUB | 8:30 pm | Jimmy Dunn + Craig Murphy + Johnny Pizzi
GREAT SCOTT | 7:30 pm | Anderson Comedy Group presents "The Gas: Ladies and Nerds Night"
IMPROV ASYLUM | 8 + 10 pm | "Main Stage Show"
IMPROVBOSTON STUDIO THEATER | 7 pm | "SketchHaus" | 9:30 pm | "Harold Night"
IMPROVBOSTON THEATRE | 8 pm | "One Night Only with Kelly MacFarland + Dana Jay Bein + Maria Ciampa | 10 pm | "Friday Night Face-Off" | 11:30 pm | "Nightcap"
KOWLOON KOMEDY | 8:30pm | Steve Bjork + Johnny Joyce + Sal Votano
MOTTLEY'S COMEDY CLUB | 10 pm | "The Good Stuff" with Tom Dustin
SPEED OF THOUGHT PLAYHOUSE CAFÉ | 8:30 pm | Improv Show with Speed of Thought Players
WILBUR THEATRE | 7 + 9:45 pm | Craig Ferguson

SATURDAY 3

See Club Directory for phone numbers and addresses.

CABARET THEATRE AT MOHEGAN SUN | 9 pm | Rodney Laney + Joe Devito + Joe Currie
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 8 + 10:15 pm | Steve Hofstetter + Mike Whitman + Karl Zahn
GIGGLES COMEDY CLUB | 8:30 pm | Jimmy Dunn + Tony V + Johnny Pizzi
IMPROV ASYLUM | 8 + 10 pm | "Main Stage Show" | 11:59 pm | "The Midnight Show"
IMPROVBOSTON STUDIO THEATER | 6 pm | "CSI Boston" | 7 pm | "SNARK!" | 9 pm | "Mosaic"
IMPROVBOSTON THEATRE | 6 pm | "Family Show" | 8 + 10 pm | "ImprovBoston Mainstage" | 11:30 pm | "Nightcap"
KOWLOON KOMEDY | 8:30pm | Steve Bjork + Johnny Joyce + Sal Votano
MOTTLEY'S COMEDY CLUB | 8 pm | Courtney Cronin + Shawn Pelofsky + Daniella Capolino

SUNDAY 4

See Club Directory for phone numbers and addresses.

DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 9 pm | "Boston's Longest Open Mic Night"
IMPROV ASYLUM | 8 pm | "Lost in Boston, or the Fenway We Were"
MOTTLEY'S COMEDY CLUB | 8 pm | Courtney Cronin + Shawn Pelofsky + Daniella Capolino

MONDAY 5

See Club Directory for phone numbers and addresses.

CANTAB LOUNGE DOWNSTAIRS | 8 pm | "Underground Comedy"
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 8:30 pm | "Weekend Comedy Extender" with Mitch Stinson
GREEN DRAGON | 9 pm | "Battle of the Comedians"
SALLY O'BRIEN'S | 7 pm | "Cheapshots Comedy Club"

TUESDAY 6

See Club Directory for phone numbers and addresses.

DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 8:30 pm | "Comedy Showcase" with Jim Lauletta
HAMPTON BEACH CASINO BALLROOM | 8 pm | "Get it Legal" Tour with Cheech & Chong
IMPROV ASYLUM | 8 pm | "House Teams"
MIDDLE EAST CORNER | 9:45 pm | Anderson Comedy Troupe's "Open Mic Comedy"
SPEED OF THOUGHT PLAYHOUSE CAFÉ | 8:30 pm | Improv Comedy Workshop with Speed of Thought Players

WEDNESDAY 7

See Club Directory for phone numbers and addresses.

BURREN | 10 pm | "Comedy Night"
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 8:30 pm | "Comedy Showcase" with Paul Nardizzi
IMPROVBOSTON THEATRE | 8 pm | "Comedy Lab"

Continued on p 40

church
music. food. booze.
Thursday 7/1 7pm $10 21+
Agent Bishop Booking
Presents: Ladies Night
St Helena • Lady Lamb the Beekeeper
Aloud • Naked On Roller Skates
Friday 7/2 8pm $10 21+
Team Shred Presents: The Five Percent
Cardinal Direction • Find Vienna
Guillermo sexo
Saturday 7/3 7pm $10 21+
Kristen Ford Band Tour Kickoff
Pink Parts • Teklo
Kristen Ford Band
Bear Motor
Davina Tonnetty
Sunday 7/4 Free
HAPPY 4TH OF JULY!
Monday 7/5 8pm $7 18+
Berklee Music Series
The Scott Torulli Band
Tuesday 7/6 8pm $10 21+
Noel Gourdin
International Show
69 Kilmarnock St.
Boston, 02215 • 617.236.7600
churchofboston.com

Olivers
Cask'n Flagon
a Fenway Tradition
8PM DOORS/ 21+
FRIDAY, JULY 9
BROTHERS MCCANN
UNKEMPT & UNCOOL
THE POOR HISTORIANS
FRIDAY, JULY 23
MOONSTONE LADY
POWDERHOUSE CD release
SUNLEA
SILENTYPES
62 Brookline Ave • Boston, MA 02215
(617) 536-4840 • www.casknflagon.com

THE WESTERN FRONT
343 Western Ave, Cambridge
Reggae, Latin & Jazz
Thursday, July 1
"HIP HOP 101"
call night of show 4 details
Friday, July 2
LEEDS EDUTAINMENT
Saturday, July 3
DIS N DAT BAND
call night of show 4 details
FOR INFO 492-7772
Check out our new website:
www.thewesternfrontclub.com

Listings

Continued from p 39

MOTTLEY'S COMEDY CLUB | 8 pm | "Mottley's Comedy Bailout" with Jon Lincoln
SPEED OF THOUGHT PLAYHOUSE CAFÉ | 8:30 pm | Stand-Up Comedy Open Mic Night

THURSDAY 8

See Club Directory for phone numbers and addresses.

BLUE OCEAN MUSIC HALL | 8 pm | Paul D'Angelo
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 8:30 pm | "Beantown Comedy Riot"
HAMPTON BEACH CASINO BALLROOM | 8 pm | "The Comedians of Chelsea Lately" with Chuy + John Caparulo + Sarah Colonna + Loni Love
IMPROV ASYLUM | 8 pm | "Main Stage Show"
IMPROVBOSTON THEATRE | 8 pm | "Bastards Inc." | 10 pm | "The 10 Slot"
MOTTLEY'S COMEDY CLUB | 8 pm | "The Dress-Up Show" with Erin Judge + Bethany Van Delft
NICK'S COMEDY STOP | 8:30 pm | "Comedy Showcase"
WILBUR THEATRE | 7:30 pm | "Get it Legal" Tour with Cheech & Chong

CONCERTS

Popular

THURSDAY 1

MARY CHAPIN CARPENTER | 8 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | $38.75-$55.75 | melodytent.org
EMILY ELBERT | Noon–1:30 pm | Kendall Square, 300 Athenaeum St, Cambridge | Free | berklee.edu
HEARTSLEEVES + MAXXX ZOTTI | 6-7:30 pm | In front of First Baptist Church, 633 Centre St, Jamaica Plain | Free | firstbaptistjp.org
LADY GAGA + SEMI PRECIOUS WEAPONS | Thurs-Fri 8 pm | TD Garden, 100 Legends Way, Boston | OFFICIALLY SOLD OUT | 800.745.3000
LYNYRD SKYNYRD + BRET MICHAELS + 38 SPECIAL | 7 pm | Comcast Center, 885 South Main St, Mansfield | $25-$59.50 | 800.745.3000
MOE. | 8 pm | Hampton Beach Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $25 | 603.929.4100
PURE PRAIRIE LEAGUE | 8 pm | Wolf Den at Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711
BOZ SCAGGS | 8 pm | South Shore Music Circus, 130 Sohier St, Cohasset | $44.25-$61.25 | themusiccircus.org
25TH HOUR | 7:30-11 pm | Cornerstones Restaurant, 616 Central St [Rte 12], Leominster | Free | 978.537.1991

FRIDAY 2

MICHAEL BUBLE | Fri-Sun 8 pm | Mohegan Sun Arena, 1 Mohegan Sun Blvd, Uncasville, CT | $85-$100 | 800.745.3000
CALIFORNIA TRANSIT AUTHORITY | 8 pm | Blue Ocean Music Hall, 4 Oceanfront North, Salisbury Beach | $40 | 978.462.5888
"CLASH ON THE HIGH SEAS" | Destroy Babylon plays the Clash's *London Calling* in its entirety, with guests the Macrotones | 8 pm [boarding 7:15 pm] | Rock On! Concert Cruise, Mass Bay Lines, Rowes Wharf, Boston | $25 | venueevents.net/event/1020
GIN BLOSSOMS | 8 pm | Wolf Den at Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711
DEREK TRUCKS & SUSAN TEDESCHI BAND | 8 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | $43.75-$60.75 | melodytent.org
DWEEZIL ZAPPA PLAYS ZAPPA | 8 pm | Hampton Beach Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $37-$50; $80 VIP | 603.929.4100
LADY GAGA + SEMI PRECIOUS WEAPONS | See listing for Thurs

SATURDAY 3

RUBÉN BLADES | 8 pm | MGM Grand at Foxwoods, 39 Norwich Westerly Rd, Mashantucket, CT | $48-$68 | 866.646.0609
RICHIE HAVENS | 8 pm | Courtyard C at MASS MoCA, 87 Marshall St, North Adams [rain location is Hunter Center at MASS MoCA] | $25-$32; $22 advance | 413.662.2111
PAUL RODGERS | 8 pm | Hampton Beach Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $31-$71 | 603.929.4100
BOZ SCAGGS | 8 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | $44.25-$61.25 | melodytent.org
25TH HOUR | 7-10 pm | Bull Run Restaurant, 215 Great Rd [Rte 2A], Shirley | Free | 978.425.4311
VILLAGE PEOPLE | 8 pm | Wolf Den at Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711
MICHAEL BUBLE | See listing for Fri

SUNDAY 4

ABBA, THE MUSIC | 7 pm | Wolf Den at Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711
BADFISH [SUBLIME TRIBUTE] | 8 pm | Hampton Beach Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $19 | 603.929.4100
DIMITRIS MITROPANOS | 8 pm | MGM Grand at Foxwoods, 39 Norwich Westerly Rd, Mashantucket, CT | $75-$150 | 866.646.0609
MICHAEL BUBLE | See listing for Fri

MONDAY 5

JAZZ AND BLUES OPEN MIC | 8 pm | Aga's Highland Tap, 2128 Washington St, Roxbury | Free | 617.777.6018
JERROD NIEMANN | 8 pm | Wolf Den at Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711

TUESDAY 6

CHICAGO + DOOBIE BROTHERS | 7:30 pm | Bank of America Pavilion, 290 Northern Ave, Boston | $42.50-$79 | livenation.com
ALICIA LEMKE | Noon-1:30 pm | Prudential Center Courtyard, 800 Boylston St, Boston | Free | berklee.edu
STING AND THE ROYAL PHILHARMONIC CONCERT ORCHESTRA | 8 pm | Mohegan Sun Arena, 1 Mohegan Sun Blvd, Uncasville, CT | $85-$115 | 800.745.3000
MARK WILLS | 8 pm | Wolf Den at Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711

WEDNESDAY 7

CHICAGO + DOOBIE BROTHERS | 7:30 pm | Mohegan Sun Arena, 1 Mohegan Sun Blvd, Uncasville, CT | $46-$56 | 800.745.3000
GEORGE CLINTON AND PARLIAMENT FUNKADELIC | 8 pm | Hampton Beach Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $26 | 603.929.4100
JOHNNY HILAND BAND | 8 pm | Wolf Den at Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711
LA TIMBISTICA | Wed noon-1:30 pm | Harvard Medical School, 25 Shattuck St, Boston | Thurs 7-9 pm | Mozart Park, 10 Mozart St, Jamaica Plain | Free | berklee.edu

THURSDAY 8

"AN EVENING WITH ABBA THE MUSIC" [TRIBUTE ACT] | 8 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | $35.75-$52.75 | melodytent.org
SIERRA HULL | Noon-1:30 pm | Kendall Square, 300 Athenaeum St, Cambridge | 6-8:30 pm | Putnam Investments Plaza at ICA Boston, 100 Northern Ave, Boston | Free | berklee.edu or icaboston.org
MEAT LOAF + LISA BOUCHELLE | 7:30 pm | Bank of America Pavilion, 290 Northern Ave, Boston | $33-$58 | livenation.com
RASPUTINA | 7 pm | Arts at the Armory, 191 Highland Ave, Somerville | $17; $16 advance | brownpapertickets.com/event/112055
WANG CHUNG | 8 pm | Wolf Den at Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711

Classical

THURSDAY 1

ARCTURUS CHAMBER ENSEMBLE | Prokofiev's *Overture on Hebrew Themes*; Beethoven's Trio for Clarinet, Cello, and Piano Opus 11; Ginastera's String Quartet No. 2 | 7:30 pm | St. John's Church, 1 Roanoke Ave, Jamaica Plain | Free; donations appreciated | jpconcerts.org
DOMENIE | Works by Piazzolla, Debussy, Galliano, Brouwer, Cassan, and other contemporary composers | 9:30 pm | St. John's Episcopal Church, 1 Roanoke Ave, Jamaica Plain | $10 | 617.959.7591
KATRINA HOLDEN AND YAACOV ZAMIR | Mozart songs and arias, plus Schumann songs and part songs with pianists Juliet Cunningham and Linda Kernohan | 7:30 pm | St. John's Episcopal Church, 1 Roanoke Ave, Jamaica Plain | $10 | 617.959.7591
SEVEN HILLS RENAISSANCE WIND BAND | "Eppur Si Muove: Music from the Lives of Galilei and Rubens" | 8 pm | Emmanuel Church, 15 Newbury St, Boston | $20; $15 students, seniors | www.sohipboston.org

LES BALLETS JAZZ DE MONTRÉAL perform Annabelle Lopez Ochoa's *Zip Zap Zoom* and other contemporary works at Jacob's Pillow.

FRIDAY 2

BOSTON POPS CONDUCTED BY KEITH LOCKHART, WITH IDINA MENZEL, DOC SEVERINSEN, AND MICHAEL CHERTOCK | Saluting the legacies of Arthur Fiedler and John Williams, with Williams's film music, Gershwin's *Rhapsody in Blue*, and more | 8:30 pm | Koussevitzky Music Shed at Tanglewood Music Center, 297 West St, Lenox | 421-$115 | 888.266.1200 or bso.org
MASSACHUSETTS SYMPHONY ORCHESTRA CONDUCTED BY ALTON BAGGETT | "East Park Summer Family Concert," with vocalist Jan Shivick; program of American composers leading up to Tchaikovsky's *1812 Overture* with fireworks | 8 pm | East Park, Shrewsbury St, Worcester | Free | masymphony.org

SATURDAY 3

BOSTON POPS CONDUCTED BY KEITH LOCKHART | Fourth of July preview | 6:30 + 8:30 pm | Charles River Esplanade, Boston | Free | 888.266.1200 or bso.org

SUNDAY 4

BOSTON POPS CONDUCTED BY KEITH LOCKHART WITH TOBY KEITH | "Fourth of July Fireworks Spectacular" hosted by Craig Ferguson | 8:30 pm | Charles River Esplanade, Boston | Free | 888.266.1200 or bso.org
PLYMOUTH PHILHARMONIC ORCHESTRA CONDUCTED BY STEVEN KARIDOYANES | Tchaikovsky's *1812 Overture*; George M. Cohan's "Yankee Doodle Boy," "Harrigan," "Mary's a Grand Old Name," and "You're a Grand Old Flag"; a salute to big bands; a medley of vintage MGM film music; the theme to *Mission: Impossible*; "76 Trombones" from *The Music Man*, and more | 7:30 pm | Pilgrim Memorial State Park, Water St [near Plymouth Rock Portico], Plymouth | Free | plymouthphil.org
TANGLEWOOD CHAMBER MUSIC CONCERT | Music for brass and percussion to include works by Gabrieli, Messiaen, Carter, Pinto-Correia [world premiere], and Richard Strauss | 10 am | Tanglewood Music Center, Seiji Ozawa Hall, 297 West St, Lenox | $11 | 888.266.1200 or www.bso.org

MONDAY 5

TANGLEWOOD MUSIC CENTER ORCHESTRA CONDUCTED BY RAFAEL FRÜHBECK DE BURGOS | Suite from Falla's *El amor brujo*, selections from Albéniz's *Suite española* and *Iberia* [orch. Frühbeck de Burgos], Rimsky-Korsakov's *Capriccio espagnol*, and Debussy's *La mer* | 2 pm | Tanglewood Music Center, Seiji Ozawa Hall, 297 West St, Lenox | $11-$51 | 888.266.1200 or bso.org

TUESDAY 6

EMERSON STRING QUARTET WITH DAVID SHIFRIN | Fugues from Bach's *The Well-Tempered Clavier* [arr. Mozart], Mozart's String Quartet No. 19 [*Dissonance*], Mozart's Clarinet Quintet | 8 pm | Tanglewood Music Center, Seiji Ozawa Hall, 297 West St, Lenox | $17-$51 | 888.266.1200 or bso.org
LE TOURBILLON | Two Telemann cantatas, plus works by Schaffrath and C.P.E. Bach | Tues 8 pm | St. Peter's Church, 320 Boston Post Rd, Weston | Wed 8 pm | Chapel at West Parish, 129 Reservation Rd, Andover | Thurs 8 pm | Emmanuel Church, 15 Newbury St, Boston | $20; $15 students, seniors | www.sohipboston.org
MASTERWORKS CHORALE "SUMMER SING" CONDUCTED BY KATHERINE FITZGIBBON | Orff's *Carmina burana* | 8 pm | Noble and Greenough School, Lawrence Auditorium, 10 Campus Dr, Dedham | $10; $9 seniors | 781.235.6210
RIVERVIEW CHAMBER PLAYERS | Works by Mozart, Martinů, and O'Connor | 12:15 pm | King's Chapel, 58 Tremont St, Boston | $3 suggested donation | 617.227.2155

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UPSTAIRS
THU 7/01 BURNING STREETS · THE ACRO BRATS · 007 HUNDRED CLUB · THE SAINTS (FROM MA)
FRI 7/02 BENEATH THE STONE · GUT (REUNION) • MONGREL · SHOT HEARD AROUND THE WORLD
SAT 7/03 INVICTUS PRESENTS: MCALISTER DRIVE · THE WANDAS • EL FUEGO · THE HIGHWAY
SUN 7/04 BRICK BY BRICK PRODUCTIONS PRESENTS: STAR F*CKING HIPSTERS · HAVE NOTS • SPANISH GAMBLE · GET LAID · 1PM DOORS - ALL AGES
BRICK BY BRICK PRODUCTIONS PRESENTS: STAR F*CKING HIPSTERS · BRUNT OF IT · 8PM DOORS - FREE
MON 7/05 ITTHEVERB · VANZETTI • THE EMBRACEABLES · LETTERIK
TUE 7/06 THE FURIOSITY · THE RADICALS • SLACKJAW · AWFUL MAN
WED 7/07 A POLK RECORDS HAPPENING FEAT: STREIGHT ANGULAR · RED QUIET • THE FREEWAYS · THE SINBUSTERS • RADIO CONTROL
THU 7/08 FRIT · BISCUITS AND GRAVY • PINOT · GREEN LINE INBOUND
FRI 7/09 TEAM SHRED PRESENTS: BABY STRANGE (REUNION PART 1) · THE CHARMS (REUNION) · STEREO SOUL FUTURE • VULGARRITY · DJ JEN
SAT 7/10 TEAM SHRED PRESENTS: EMBERS GLOW · WESTLAND • HALFWAY TO AVALON · ZOMBIE RADIO • STALEMATE · 1PM DOORS - ALL AGES
UPCOMING
07/10 8PM - BABY STRANGE, MIDNIGHT SPIN
07/11 1PM - BOMB THE MUSIC INDUSTRY!
07/11 8PM - BOMB THE MUSIC INDUSTRY!
07/12 LOVEHATEHERO, YOUNG & DIVINE
07/14 THE U.N., CONSEP, MILLYZ
07/15 CLASS ACTRESS, ENDLESS WAVE
07/16 THE ORGAN BEATS, THE LIGHTS OUT
07/17 1PM - BONECRUSHER
07/17 8PM - CLEM SNIDE
07/18 1PM - FAREWELL DREAMER
07/18 8PM - LEWD ACTS
07/20 BOB LOG III
07/21 A WISH FOR FIRE, HOLLOW VIXEN
07/22 THE HUSH NOW, THE TIMBERFAKES
DOWNSTAIRS
THU 7/01 MAGIC MAN · THE CINNAMON FUZZ • STODDER · A THOUSAND PAPER CRANES
FRI 7/02 THE EVERYDAY VISUALS · THE LUXURY • ORANJULY (CD REL) · SPIRIT KID
SAT 7/03 "LIGHT UP" PARTY
TUE 7/06 THROWED · INNER PARTY SYSTEM • THE MAIN DRAG · SOFT PYRAMIDS • DJ E-MARCE · DJ MICHAEL SAVANT
FRI 7/09 TEAM SHRED PRESENTS: RE-UP · DOPAPOD • KIDD RUSSELL (FROM CHICAGO)
SAT 7/10 TEAM SHRED PRESENTS: THE MISCREANTS PROM · ALCHEMILLA (CD RELEASE) · CAPTAIN CUTTHROAT (CD RELEASE) · THE FORCE • PLANETOID • THE FEW
SUN 7/11 TEAM SHRED PRESENTS: DOWN WITH WEBSTER (UNIVERSAL/MOTOWN RECS. FROM TORONTO) · LET'S GET IT (FEARLESS REC. DAYTON OH) · THE BLUE PAGES • STAY · LOVE VIA DANCE MACHINE • SMALL TALK · THE JEALOUS SEA · 6PM DOORS - ALL AGES
MON 7/12 WHY? (ANTICON REC) · ARMS & SLEEPERS • JOSIAH WOLF
TUE 7/13 WE ARE SCIENTISTS · LIGHTSPEED CHAMPION • REWARDS
WED 7/14 GRUPO FANTASMA
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JUST ADDED
8/06 - BIM SKALA BIM
9/08 - HOT HOT HEAT
UPCOMING
07/16 LANGHORNE SLIM, HA HA TONKA
07/17 HEARTLESS BASTARDS
07/19 ALEJANDRO ESCOVEDO
07/23 STEEL TRAIN, GIRL IN A COMA
07/24 APPETITE FOR DESTRUCTION
07/25 ARIEL PINK, PURO INSTINCT
07/28 MEWITHOUTYOU, PAPER ROUTE
07/29 THE BIG PINK, SMITH WESTERNS
ZUZU
MUSIC BEGINS AFTER DINNER 21+
THU - DJ NIGHTTIME GALLAGHER
FRI - SOLID! WITH FLAVORHEARD
SAT - SOUL-LE-LU-JAH - JOHN FUNKE
SUN - BOMB SUNDAYS - "FOXY"
MON - GHOST SCORPION, BOYFRIENDS
TUE - "NU LIFE" - RIZZLA, D'HANNA, V-NICE
WED - "PENGUIN CLUB" WITH DJ MARIO LEMIEUX
CORNER
THU - JAMIE LYNN HART
FRI - LACK OF GRACE
SAT - PO' BOYZ HAMMOND B-3 ORGAN TRIO
SUN - BELLY DANCING WITH DJ JEAN
MON - LENNY LASHLEY, THE OLD EDISON
TUE - ANDERSON COMEDY TROUPE
WED - BELLY DANCING WITH KRISTA
WWW.MIDEASTCLUB.COM

BOZ SCAGGS plays two area shows this week: Thursday at South Shore Music Circus in Cohasset, and Saturday at the Cape Cod Melody Tent in Hyannis.

WEDNESDAY 7

BACK BAY GUITAR TRIO | 7:30 pm | Core Place, 52 Gore St, Waltham | $15 | 781.894.2798 x 12

BOSTON LANDMARKS ORCHESTRA CONDUCTED BY CHARLES ANSBACHER | "Home Run Concert": "Ode to Joy" from Beethoven's Symphony No. 9, with the New World Chorale; Copland's *Fanfare for the Common Man*; Julian Wachner's rendition of *The Jackie Robinson Story*; and selections from Bernstein's *West Side Story* | 7 pm | Fenway Park, 4 Yawkey Way, Boston | Free; tickets required | redsox.com/familyfun

DANA ROBINSON | Works by Bach, Widor, and Schumann on the 1863 Walcker Great Organ | 8 pm | Methuen Memorial Music Hall, 192 Broadway [Rte 28], Methuen | $10 | 978.685.0693

"SCHUMANN LIEDERFEST" | Soprano Meena Malik sings selected lieder, mezzo-soprano Megan Roth sings the Opus 104 lieder, and Yaacov Zamir sings *Dichterliebe*, with pianists Linda Kernohan and Joe Turbessi | 5:30 pm | Church of St. John the Evangelist, 35 Bowdoin St, Boston | Free | stjev.org

LE TOURBILLON | See listing for Tues

THURSDAY 8

CANTUS | Works for chamber vocal ensemble by Gibson, Kodály, Schubert, Khatelishvili, Lerner, and Loewe, spirituals, and more | 8 pm | Shalin Liu Performance Center, 37 Main St, Rockport | OFFICIALLY SOLD OUT | 978.546.7391 or www.rcmf.org

METROPOLITAN WIND SYMPHONY | Sousa's *Stars and Stripes Forever* conducted by Dorothy Bromage, Alexandra Conza's *Fanfare in C* [world premiere], and more to be announced | 7:30-8:30 pm | Levi Burnell Bandstand at Hastings Park, Mass Ave + Worthen Rd, Lexington | Free | mws-boston.org

TANGLEWOOD MUSIC CENTER VOCAL CHAMBER CONCERT | 8 pm | Seiji Ozawa Hall at Tanglewood Music Center, 297 West St, Lenox | $11 | 888.266.1200 or bso.org

LE TOURBILLON | See listing for Tues

DANCE

Performance

THURSDAY 1

LES BALLETS JAZZ DE MONTREAL | Annabelle Lopez Ochoa's *Zip Zap Zoom* and Azzure Barton's *Les chambres des Jacques*, with music by Gilles Vigneault, Les Yeux Noirs, and the Cracow Klezmer Band | Thurs-Fri 8 pm; Sat 2 + 8 pm; Sun 2 pm | Jacob's Pillow, Ted Shawn Theatre, 358 George Carter Rd, Becket | $58-$63; $54-$58 seniors | 413.243.0745 or jacobspillow.org

CAMILLE A. BROWN AND DANCERS | Robert Garland's *New Bach* [to Bach's Violin Concerto No.1]; Peter Pucci's *Episode*; Arthur Mitchell's *Fête Noir* [Shostakovich] and *South African Suite* [a score by the Soweto String Quartet] | Thurs-Fri 8:15 pm; Sat 2:15 + 8:15 pm; Sun 2:15 pm | Jacob's Pillow, Doris Duke Theatre, 358 George Carter Rd, Becket | $33-$36; $31-$33 seniors | 413.243.0745 or jacobspillow.org

FRIDAY 2

LES BALLETS JAZZ DE MONTREAL | See listing for Thurs

CAMILLE A. BROWN AND DANCERS | See listing for Thurs

SATURDAY 3

LES BALLETS JAZZ DE MONTREAL | See listing for Thurs

CAMILLE A. BROWN AND DANCERS | See listing for Thurs

SUNDAY 4

LES BALLETS JAZZ DE MONTREAL | See listing for Thurs

CAMILLE A. BROWN AND DANCERS | See listing for Thurs

WEDNESDAY 7

BARAK MARSHALL'S *MONGER* | Contemporary dance fused with character narratives inspired by Jean Genet's *The Maids* and Robert Altman's *Gosford Park*, with music by Balkan Beat Box, Handel, Verdi, and the Yiddish Radio Project | Wed-Thurs 8 pm | Jacob's Pillow, Ted Shawn Theatre, 358 George Carter Rd, Becket | $58-$63; $54-$58 seniors | 413.243.0745 or jacobspillow.org

SHANTALA SHIVALINGAPPA | US premiere of *Shiva Ganga* | Wed-Thurs 8:15 pm | Jacob's Pillow, Doris Duke Theatre, 358 George Carter Rd, Becket | $33-$36; $31-$33 seniors; $10 youth | 413.243.0745 or jacobspillow.org

THURSDAY 8

BARAK MARSHALL'S *MONGER* | See listing for Wed

SHANTALA SHIVALINGAPPA | See listing for Wed

LIT EVENTS

THURSDAY 1

"FIRST THURSDAYS OPEN MIC" | Poetry open mic hosted by H.R. Britton | 7 pm | Jamaicaway Books and Gifts, 676 Centre St, Jamaica Plain | Free | 617.983.3204

CHARLES OGLETREE | *The Presumption of Guilt: The Arrest of Henry Louis Gates and Race, Class, and Crime in America* discussion and signing | 7 pm | Harvard Coop, 1400 Mass Ave, Cambridge | Free | 617.499.2000

JAMES SULLIVAN | *Seven Dirty Words: The Life and Crimes of George Carlin* discussion | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515

SATURDAY 3

"BREAKING BAGELS WITH THE BARDS" | Poetry community get-together | 9 am-noon | Au Bon Pain, Davis Square, Somerville | Free | 617.306.9484

"OPEN BARK POETRY AND MUSIC" | 8:15 pm | Out of the Blue Gallery, 106 Prospect St, Cambridge | $3-$5 suggested donation | 617.354.5287

SUNDAY 4

"LIZARD LOUNGE POETRY SLAM" | With music by the Jeff Robinson Trio | 7:30 pm | Lizard Lounge, 1667 Mass Ave, Cambridge | $5 | 617.547.0759

MONDAY 5

MARY KARR | Lit reading | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515

STONE SOUP POETRY OPEN MIC | 8 pm | Out of the Blue Gallery, 106 Prospect St, Cambridge | $4 suggested donation | 617.227.0845

TUESDAY 6

MICHELLE HOOVER | *The Quickening* reading | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660

STEVE MARTINI, KATE WHITE, AND NOAH BOYD | Discussion and book signings | 6:30 pm | Cabaret Theatre and the Shops at Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | mohegansun.com

JESSICA STERN | *Denial: A Memoir of Terror* discussion | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515

WEDNESDAY 7

BOSTON POETRY SLAM & OPEN MIC | Regional poetry slam | 8 pm | Cantab Lounge, 738 Mass Ave, Cambridge | $3 | 617.354.2685

ALLEGRA GOODMAN | *The Cookbook Collector* reading | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515

THURSDAY 8

STEVE ALMOND | *Rock and Roll Will Save Your Life* presentation with live music by Dayna Kurtz | 8 pm | Oberon, 2 Arrow St, Cambridge | $10 | cluboberon.com

T. COOPER | *The Beaufort Diaries* reading | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660

DIANA DERHOVANESSIAN AND X.J. KENNEDY | "Poetic Justice Series" readings followed by open mic | 6:30 pm | Liberty Hotel, 215 Charles St, Boston | Free | poeticjustice@libertyhotel.com

IRIS GOMEZ | *Try to Remember* reading | 7 pm | Newtonville Books, 296 Walnut St, Newtonville | Free | 617.244.6619

OREN HARMAN | *The Price of Altruism: George Price and the Search for the Origins of Kindness* discussion | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515

TRANSCRIPTIONS OPEN MIC | Queer-inclusive open mic | 7:30 pm | Spontaneous Celebrations, 45 Danforth St, Jamaica Plain | $5-10 | http://groups.to/transcriptions

TALKS

THURSDAY 1

"TEACHING THE AFRICAN DIASPORA" | Dance lecture with De Ama Battle | 7-8:30 pm | Boston Conservatory, Concert Room, 8 the Fenway, Boston | Free | bostonconservatory.edu

WEDNESDAY 7

"ART OF DANCE: EDUCATION, ENTERTAINMENT, OR EXERCISE?" | Speaker to be announced | 7-8:30 pm | Boston Conservatory, Concert Room, 8 the Fenway, Boston | Free | bostonconservatory.edu

THURSDAY 8

"MY LIFE AS A BALLERINA" | Dance lecture with Adriana Suárez | 7-8:30 pm | Boston Conservatory, Concert Room, 8 the Fenway, Boston | Free | bostonconservatory.edu

EVENTS

THURSDAY 1

ROGUE BURLESQUE PRESENTS "BAWDY LANGUAGE" | Eighties dance party with DJ Chris Ewen, striptease, live singing, aerialists, contortion, drag, pasties, and "BOYlesque" | 8 pm | Oberon, 2 Arrow St, Cambridge | $25; $20 advance | www.cluboberon.com

LADY GAGA KARAOKE CONTEST | Karaoke competition with a grand prize of two tickets to see Lady Gaga; over-the-top attire encouraged | 9 pm | Kings Back Bay, 50 Dalton St, Boston | Free | 781.329.6000 or 617.266.2695

FRIDAY 2

"BEYOND TWILIGHT" | Cloaked Raven Tours presents an evening walk into the past, the unknown, and the paranormal | Fri-Sat 8 pm | Meet in front of Old Hill Burying Ground, Monument Square, Concord Center | $15 | 978.269.4237 or jchat@hotmail.com

CHINESE GOLDEN DRAGON ACROBATS | Acrobatics troupe | Fri 11 am | Cape Cod Melody Tent, 21 West Main St, Hyannis | Sat 10:30 am | South Shore Music Circus, 130 Sohier St, Cohasset | $14.50 | melodytent.org or themusiccircus.org

"DISCOTECA SEXADELICA" | Atomic cabaret and dance-off with Cheap Thrills a Go-Go, Babes in Boinkland, Notorious P.U.S.S.Y. Galore, and Beat Train Sound System | 10:30 pm | Oberon, 2 Arrow St, Cambridge | $16-$26 | cluboberon.com

MFA FIRST FRIDAYS | Art, live music, cash bar, and tapas | 5:30-9:30 pm | Museum of Fine Arts, 465 Huntington Ave, Boston | Free with museum admission | 617.369.3300

SATURDAY 3

"AN AMERICAN ODYSSEY" | Cloaked Raven Tours presents 300 years of Concord history on a stroll of Concord's revolutionary and literary paths | Sat-Sun 10 am + 2 pm | Meet in front of Old Hill Burying Ground, Monument Square, Concord Center | $15 | 978.269.4237 or jchat@hotmail.com

"BLUES ON THE MERRIMACK" BOAT CRUISE | With fireworks and music from Shirley Lewis, Sergio Bellotti, Amadee Castanell, J. Laite, and Lee Lundy | 7 pm | Leaves from Plum Island Point, Newburyport | $36; $32 advance | newburyportbluescruise.com

"BEYOND TWILIGHT" | See listing for Fri

CHINESE GOLDEN DRAGON ACROBATS | See listing for Fri

SUNDAY 4

"PROJECT BEST IDEA EVER" | Join other quirky fun lovers to watch the Fourth of July fireworks from inflatable rafts on the Charles | 7 pm | Charles River, Boston [exact location TBA] | $15-$45 [includes raft] | projectbestideaever.com

SOMERVILLE FOURTH OF JULY FIREWORKS CELEBRATION | Fireworks display and entertainment by the *Somerville Sunsetters*, Booty Vortex, and the USO Metropolitan *New York Performers* | 6-9:45 pm [rain date July 8] | Trum Field, 560 Broadway, Somerville | Free | somervillema.gov

"AN AMERICAN ODYSSEY" | See listing for Sat

MONDAY 5

FIRST MONDAYS AT CAC | Visual and performing arts and food tasting | 6-8 pm | Cambridge Arts Council Gallery, 344 Broadway [second floor], Cambridge | Free | 617.349.4380

TUESDAY 6

"BOOMTOWN FESTIVAL" | Family-friendly concerts, dance performances, art workshops, public-art walking tours, and more held rain or shine | Tues 3-5 pm; Sat 4-5 pm; Sun 4-7:30 pm | Multicultural Arts Center, 41 Second St, Cambridge | Free | cmacusa.org

BOSTON ANTI-AUTHORITARIAN MOVEMENT MEETING | Monthly discussion | 7 pm | Lucy Parsons Center, 549 Columbus Ave, Boston | Free | 617.267.6272

STORYTELLING WITH LI MIN HO | Old Chinese songs, poetry recitation, and tales from Asian folklore | 11 am | Joan Lorentz Park, Broadway and Ellery St, Cambridge | Free | cambridgema.gov/CAC

"WHOLE FOODS, HEALTHY LIFESTYLES" | "Introduction to Grains" workshop with dietary expert Esther Piszczek | 7 pm | Jamaicaway Books and Gifts, 676 Centre St, Jamaica Plain | Free | 617.983.3204

WEDNESDAY 7

"LUCKY SOX PARTY" | Complimentary appetizers, specialty drinks, and a chance to try the official Red Sox batting cages while watching the Sox play the Rays | 6-10 pm | Game On!, 82 Lansdowne St, Boston | $29; $19 advance | bostoneventguide.com

PEDDOCKS ISLAND SUNSET CRUISE | Hiking, history, guided tours, and exploring | 6-9 pm | Leave from Rowes Wharf Water Transport, 60 Rowes Wharf, Boston | $24; $22 seniors | fbhi.org

"RADICAL FILM NIGHT" | Progressive film | 7 pm | Lucy Parsons Center, 549 Columbus Ave, Boston | Free | 617.267.6272

FAIRS & FESTIVALS

THURSDAY 1

BOSTON HARBORFEST | Showcasing the colonial and maritime heritage of Boston with historic tours and programs, children's activities, music, fireworks, and Chowderfest | Thurs + Mon 8:30 am-8:30 pm; Fri-Sat 8:30

Continued on p 42

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THURSDAY, JULY 1- ROCK
REAL SCHOOL OF MUSIC SHOWCASE
FRIDAY, JULY 2- ROCKABILLY
SLEEPY LABEEF
SATURDAY, JULY 3
ORIGINAL REGGAE REVIEW
DUB STATION
W/ VARIOUS GUEST ARTISTS
SUNDAY, JULY 4
JAZZ BRUNCH 9 AM -2:30 PM
W/ MATT DORKO & LARRY KUKERS
MONDAY, JULY 5-
FREE PIZZA 6-8:30PM
TEAM TRIVIA 8:30PM
TUESDAY, JULY 6-
BLUES / FOLK
PAUL GEREMIA
WEDNESDAY, JULY 7
NEW ORLEANS R&B
JOSH CHARLES
THURSDAY, JULY 8-
7:30 PM - LATIN / FREESTYLE / REGGAE
SARAZINO
10:00 PM - KRUCIAL REGGAE PRESENTS
BIG TAKEOVER BAND
FRIDAY, JULY 9
R&B / FUNK
THE CHICKEN SLACKS
SATURDAY, JULY 10
DISCO / FUNK
BOOTY VORTEX
COMING SOON:
7/13-MATT HEATON / FLYNN COHEN
7/14-GREENSKY BLUEGRASS
7/15-PETER PARCEK
7/16-SUN JONES
7/17-BEATLE JUICE
7/20-OLD TIME MUSIC
7/21-BELLEVILLE OUTFIT
7/23-SARAH BROGES
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JULY 15 , 7:30PM

BERNARDO MONK TANGO QT.
JULY 16 , 7:30PM

GRAND FATILLA
JULY 23 , 7:30PM
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Listings

Continued from p 41

am–12 pm; Sun 8:30 am–12:30 pm | City Hall Plaza, Boston and nearby locations on the Boston waterfront | Varies by activity; some are free | bostonharborfest.com

FRIDAY 2

NATEVA MUSIC AND CAMPING FESTIVAL | With Furthur, the Flaming Lips, moe., She & Him, Passion Pit, Grizzly Bear, STS9, Jakob Dylan, Drive-By Truckers, and more with on-site camping | Fri 11:30 am–2:45 am; Sat 11:25 am–2:45 am; Sun 11 am–midnight | Oxford County Fairgrounds, Pottle Rd, Oxford, ME | $229–$249 weekend pass; $89 Sun only; $425 VIP | http://natevafestival.com

NEW BEDFORD SUMMERFEST FOLK MUSIC AND ARTS FESTIVAL | Contemporary, traditional, and Celtic folk music by 36 acts with arts and crafts and family-friendly activities | Fri 6:45–9:30 pm; Sat-Sun 11 am–9 pm | New Bedford Whaling National Historical Park, New Bedford | $15 day; $20 weekend | newbedfordsummerfest.com

SATURDAY 3

CULTURAL SURVIVAL BAZAAR | Arts and crafts, clothing, jewelry, carpets, and accessories from fair-trade companies and indigenous artists, plus entertainment and cultural presentations | 10 am–6 pm | Parkman Bandstand at Boston Common, 170-175 Tremont St, Boston | Free | culturalsurvival.org/bazaar/boston

NATEVA MUSIC AND CAMPING FESTIVAL | See listing for Fri

NEW BEDFORD SUMMERFEST FOLK MUSIC AND ARTS FESTIVAL | See listing for Fri

SUNDAY 4

NATEVA MUSIC AND CAMPING FESTIVAL | See listing for Fri

NEW BEDFORD SUMMERFEST FOLK MUSIC AND ARTS FESTIVAL | See listing for Fri

MARKETS

THURSDAY 1

BELMONT FARMERS' MARKET | 1:30-7 pm | Belmont Center parking lot, Cross St + Channing Rd, Belmont | Free | 617.484.0170 or belmontfarmersmarket.org

BROOKLINE FARMERS' MARKET | 1:30 pm–dusk | Centre Street parking lot, near Beacon + Centre Sts, Coolidge Corner, Brookline | Free | 617.566.8005

CODMAN SQUARE FARMERS' MARKET | 1-6 pm | Codman Commons, Corner of Washington St + Talbot Ave, Dorchester | Free | 781.893.8222

DUDLEY TOWN COMMON FARMERS' MARKET | Thurs + Tues 3-7 pm | Dudley Town Common, Dudley St + Blue Hill Ave, Roxbury | Free | 617.442.1322 x 13

KENDALL SQUARE FARMERS' MARKET | 12 am–2 pm | 500 Kendall St, Kendall Square, Cambridge | Free | 617.225.2440

MEDFORD FARMERS' MARKET | 3-7 pm | 2151 Mystic Valley Pkwy, Medford | Free | 781.874.9473

MISSION HILL FARMERS' MARKET | 11 am–6 pm | Huntington Ave + Tremont St, Brigham Circle, Roxbury Crossing | Free | 617.427.7399

PRUDENTIAL CENTER FARMERS' MARKET | 11 am–6 pm | Prudential Center, 800 Boylston St entrance, Boston | Free | mass.gov/agr/massgrown/farmers_markets.htm

FRIDAY 2

ALLSTON FARMERS' MARKET | 3-7 pm | Parking lot at North Harvard St + Western Ave [south of the Harvard football stadium], Lower Allston | Free | 617.495.8052

CHARLES SQUARE FARMERS' MARKET | Fri noon–6 pm; Sun 10 am–3 pm | Charles Hotel Courtyard, 1 Bennett St, Harvard Square, Cambridge | Free | 508.446.5806

COPLEY SQUARE FARMERS' MARKET | Fri + Tues 11 am–6 pm | Copley Square, along St James Ave and Dartmouth St, Boston | Free | 781.893.8222

QUINCY FARMERS' MARKET | 11:30 am–5:30 pm | John Hancock municipal parking lot [across from the Courthouse], Quincy | Free | 617.479.1601

SATURDAY 3

BRAINTREE FARMERS' MARKET | 9 am–1 pm | Braintree Town Hall Mall, Washington St, Braintree | Free | sustainablebraintree.org/food

CAMBRIDGEPORT FARMERS' MARKET | 10 am–3 pm | Morse School parking lot, Magazine St + Memorial Dr, Cambridge | Free | 508.446.5806

FIELDS CORNER FARMERS' MARKET | 9 am–noon | Fields Corner shopping-center parking lot, Park St, Dorchester | Free | 617.825.3486

JAMAICA PLAIN FARMERS' MARKET | Sat noon–3 pm; Tues noon–5 pm | Bank of America parking lot, 677 Centre St, Jamaica Plain | Free | 508.867.7193

ROSLINDALE FARMERS' MARKET | 9 am–1:30 pm | Adams Park, Washington St + Cummins Highway, Roslindale | Free | 617.327.4065

UNION SQUARE FARMERS' MARKET | 9 am–1 pm | Union Square Plaza, Somerville | Free | 781.893.8222

SUNDAY 4

CHARLES SQUARE FARMERS' MARKET | See listing for Fri

MONDAY 5

CENTRAL SQUARE FARMERS' MARKET | Noon–6 pm | Parking lot 5, Bishop Allen Dr + Norfolk St, Cambridge | Free | 781.893.8222

CITY HALL PLAZA FARMERS' MARKET | Mon + Wed 11 am–6 pm | City Hall Plaza, Cambridge St, Boston | Free | 781.893.8222

SOUTH BOSTON FARMERS' MARKET | Noon–6 pm | West Broadway municipal front parking lot, 460 West Broadway, South Boston | Free | 617.464.5858

TUESDAY 6

DORCHESTER HOUSE FARMERS' MARKET | 11:30 am–1:30 pm | Dorchester House, 1353 Dorchester Ave, Dorchester | Free | 781.893.8222

HARVARD UNIVERSITY FARMERS' MARKET | 12:30-6 pm | Near Sanders Theatre, Kirkland + Oxford Sts, Cambridge | Free | 617.496.8052

COPLEY SQUARE FARMERS' MARKET | See listing for Fri

DUDLEY TOWN COMMON FARMERS' MARKET | See listing for Thurs

JAMAICA PLAIN FARMERS' MARKET | See listing for Sat

WEDNESDAY 7

ARLINGTON FARMERS' MARKET | 2-6:30 pm | Russell Common parking lot, behind Park Terrace, just off Rte 60/Rte 30, Arlington | Free | farmersmarketarlington.googlepages.com

DAVIS SQUARE FARMERS' MARKET | Noon–6 pm | Day + Herbert Sts lot, Somerville | Free | 781.893.8222

STONY BROOK FARMERS' MARKET | 4-7 pm | Community Servings, 18 Marbury Terr, Jamaica Plain | Free | mass.gov/agr/massgrown/farmers_markets.htm

CITY HALL PLAZA FARMERS' MARKET | See listing for Mon

THURSDAY 8

BOWDOIN SQUARE FARMERS' MARKET | 3-6:30 pm | Bowdoin Street Health Center, 230 Bowdoin St, Dorchester | Free | 781.893.8222

BELMONT FARMERS' MARKET | See listing for previous Thurs

BROOKLINE FARMERS' MARKET | See listing for previous Thurs

CODMAN SQUARE FARMERS' MARKET | See listing for previous Thurs

DUDLEY TOWN COMMON FARMERS' MARKET | See listing for previous Thurs

KENDALL SQUARE FARMERS' MARKET | See listing for previous Thurs

MEDFORD FARMERS' MARKET | See listing for previous Thurs

MISSION HILL FARMERS' MARKET | See listing for previous Thurs

PRUDENTIAL CENTER FARMERS' MARKET | See listing for previous Thurs

GAY & LESBIAN

THURSDAY 1

BIRD CAGE | With celebrity impersonator Joe Posa [Liza Minnelli, Madonna, Michael Jackson, etc], Thirsty Burlington, Jona Williams, and DJ Aga | 9 pm | Club Café, 209 Columbus Ave, Boston | Free | clubcafe.com

GLAMLIFE | Gay night presented by Chris Harris, with hip-hop by DJ Ladue | 10 pm | Estate, 1 Boylston Pl, Boston | Free before 11 pm; $10 after | 617.351.7000

QUEERAOKE | Dancing, singing, costumes, and Women's Dance Night with DJ Summer's Eve | 10 pm | Midway Café, 3896 Washington St, Jamaica Plain | $5 | 617.524.9038

UPPEREAST AT OM | Lesbian night with two floors of cocktails, dining, dancing, and sultry beats | 10 pm–2 pm | OM, 92 Winthrop St, Cambridge | $5 | uppereastatom.com

FRIDAY 2

PURE: FRIDAYS | Lesbian night with rotating DJs and celebrity guests | 10 pm–2 am | Pearl Nightclub, 75 Warrenton St, Boston | Free before 11 pm; $10 after | shuttavac.com

SATURDAY 3

EPIC SATURDAYS | Weekly gay dance party | 10:30 pm | House of Blues, 15 Lansdowne St, Boston | $15; free before 11 pm | chrisharrispresents.com

RASPUTINA bring their cello-driven and unconventional indie rock to Somerville's Arts at the Armory next Thursday, July 8.

SUNDAY 4

BOMO SUNDAYS | Queer glam, goth, punk, new-wave party | 10 pm | ZuZu, 474 Mass Ave, Cambridge | Free | 617.864.3278 x 237 or zuzubar.com

MONDAY 5

DIRTY SEXY MONDAY | DSM Divas and DJ Susan Esthera host drag comedy show | 10 pm–2 am | Machine, 1254 Boylston St, Boston | $12 | 617.818.1929

QUEER TANGO | GLBT-friendly Argentine tango | 6-9 pm [intermediates 6-7:30 pm and beginners and práctica 7:30-9 pm] | Democracy Center, 45 Mount Auburn St, Cambridge | $5-$10 beginners; $15 intermediate | queertangoboston.com

WEDNESDAY 7

LATIN NIGHT | 9 pm | Rumor Nightclub, 100 Warrenton St, Boston | $10 | 617.422.0045

THURSDAY 8

BIRD CAGE | See listing for previous Thurs

GLAMLIFE | See listing for previous Thurs

SEXY AND SOPHISTICATED SECOND THURSDAYS | Ladies dance party; poetry kicks off the night | 9 pm | Milky Way, Lounge 284 Amory St, Jamaica Plain | $5 | lezbnsnpower.com

TRANSCRIPTIONS OPEN MIC | Queer-inclusive open mic | 7:30 pm | Spontaneous Celebrations, 45 Danforth St, Jamaica Plain | $5-10 | http://groups.to/transcriptions

QUEERAOKE | See listing for previous Thurs

UPPEREAST AT OM | See listing for previous Thurs

BENEFITS

THURSDAY 1

"CELEBRATING THE CITIZEN ARCHIVIST PROJECT" FUNDRAISER FOR SMALLBEAN | Live auction, raffles, food, and information about Smallbean initiatives | 6-9 pm | Cava Cocktail Lounge at Ivy Restaurant, 49 Temple Pl, Boston | $25 | http://smallbean.eventbrite.com

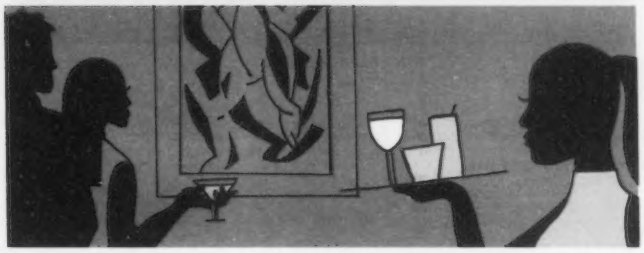
SATURDAY 3

STARLAB OUTDOOR BENEFIT CONCERT | Performances by Drug Rug, Doomstar!, Movers & Shakers, and Sleepy Very Sleepy, a flea market, and a BBQ to repair the flood-damaged studio | 12:30 pm | Starlab, 32 Prospect St, Cambridge | $10 suggested donation | 617.440.5088

TUESDAY 6

"ART OF LAUGHTER" GALA TO BENEFIT PLIMOTH PLANTATION | Plymouth Rock Comedy Festival kickoff event with humorist Loretta LaRoche and film producer Kris Meyer | 7 pm | Plimoth Plantation, 137 Warren Ave, Plymouth | $60 | plymouthrockcomedyfestival.com

come for the art
stay for a drink



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Art Listings

LATE AUGUST, MOUNT VERNON is part of Suzanne Schireson's show at Bromfield Gallery, in the South End.

OPEN STUDIOS

FIRST FRIDAY SOUTH END OPEN STUDIOS | 15 galleries and more than 50 artists' studios, with refreshments | 5-9 pm | 450 Harrison Ave, Boston | Free | 617.267.8862

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise.

NEWBURY STREET/ BACK BAY

ACME FINE ART | 617.585.9551 | 38 Newbury St, #4 | Tues-Sat 11 am-5:30 pm | Through July 3: "Founding Artists of the Fine Arts Work Center in Provincetown"

ALPHA GALLERY | 617.536.4465 | 38 Newbury St | Tues-Fri 10 am-5:30 pm; Sat 11 am-5:30 pm | Through July 9: "New Talent: Christian Flynn, Soojin Kim, Shane Neufeld, and Gregory Vershbow"

ARDEN GALLERY | 617.247.0610 | 129 Newbury St | Mon-Sat 11 am-5:30 pm | July 1-30: Matt Condron: "ad interim" | Reception July 9: 5-7 pm

L'ATTITUDE GALLERY | 617.927.4400 | 211 Newbury St | Mon-Sat 10 am-6 pm; Sun noon-5 pm | Through Sept 6: "Bending Metal Group Show"

BOSTON PUBLIC LIBRARY | 617.536.5400 | Copley Square | Mon + Wed + Fri-Sat 9 am-5 pm; Tues + Thurs 9 am-7 pm; Sun 1-5 pm | Through Oct 17: "Away We Go! Vintage Travel Posters"

CHILDS GALLERY | 617.266.1108 | 169 Newbury St | Tues-Fri 9 am-6 pm; Mon + Sat 10 am-5 pm | Through July 31: "Art of the Big Top" | "Anne Lyman Powers: Mid-century Expressionist" | "The Painted Print: The Monotypes of Marion Huse"

COPLEY SOCIETY OF ART | 617.536.5049 | 158 Newbury St | Tues-Sat 11 am-6 pm; Sun noon-5 pm; Mon by appointment | Free admission [$10 for non-members at artist receptions] | Through July 23: Andrea Petitto: "Wind and Sand" | Debby Krim: "The Colors of White" | "CoJso Artist Members: A to Z"

FOURTH WALL PROJECT | fourthwallproject.com | 132 Brookline Ave | Wed-Sat noon-6 pm | Through July 10: Nick Colen, Marco DePaolis, Bailey Saliiwanchik, and Elianna Mesaikos

GALERIE D'ORSAY | 617.266.8001 | 33 Newbury St | Mon-Sat 10 am-6 pm; Sun noon-6 pm | Through July 10: Luc Leestemaker and Tolla

GALLERY NAGA | 617.267.9060 | 67 Newbury St | Tues-Sat 10 am-5 pm | Through July 16: Jenna Coldberg: "Wallflower"

INTERNATIONAL POSTER GALLERY | 617.375.0076 | 205 Newbury St | Mon-Sat 10 am-6 pm; Sun noon-6 pm | July 5-Sept 6: "Full Steam Ahead"

KAJI ASO GALLERY | 617.247.7719 | 40 Saint Stephen St | Mon-Sat 1-5 pm, and by appointment | Through July 7: "The Charles River: From Source to Sea"

PANOPTICON GALLERY BOSTON | Hotel Commonwealth | 617.267.8929 | 502 Comm Ave | Tues-Sat 10 am-5:30 pm | July 8-Sept 7: William Wegman: "Inside/Outside" | Reception July 8: 5:30-7:30 pm | Through July 7: Paul Ickovic and Jason Landry: "Paris/Prague: Tales from Two Cities"

PUCKER GALLERY | 617.267.9473 | 171 Newbury St | Mon-Sat 10 am-5:30 pm; Sun 10:30 am-5 pm | Through July 18: "Exploring the Exquisite: Ceramics by Ken Matsuzaki" | "Mostly Biblical: Etchings by Zevi Blum"

QUIDLEY AND COMPANY | 617.450.4300 | 118 Newbury St | Mon-Fri 10 am-6 pm; Sat 10 am-5 pm; Sun noon-4 pm | Through July 5: "In Good Company"

SEAN BOYCE STUDIOS | | seanb27@verizon.net | 162 Newbury St, fourth floor | Sat noon-5 pm, or by appointment | Ongoing: paintings by Sean Boyce

SOCIETY OF ARTS AND CRAFTS | 617.266.1810 | 175 Newbury St | Mon-Sat 10 am-6 pm | Through Aug 14: "Modes of Making: Contemporary Studio Furniture"

VICTORIA MUNROE FINE ART | 617.523.0661 | 161 Newbury St | Tues-Sat 10 am-5:30 pm | Through July 2: Caio Fonseca

SOUTH END

BOSTON SCULPTORS GALLERY | 617.482.7781 | 486 Harrison Ave | Wed-Sun noon-6 pm | July 7-Aug 15: "On/Of/Like/About/Paper" Members Group Show | Reception July 9: 5-8 pm

BROMFIELD GALLERY | 617.451.3605 | 450 Harrison Ave | Wed-Sat noon-5 pm, or by appointment | Through July 31: Constance Jacobson: "Tide Rising" | Suzanne Schireson: "Summer Sick As Love" | Reception July 9: 6-8:30 pm

CARROLL AND SONS | 617.482.2477 | 450 Harrison Ave | Wed-Sat noon-5 pm, or by appointment | Through July 31: Constance Jacobson: "Tide Rising" | Suzanne Schireson: "Summer Sick As Love" | Reception July 9: 6-8:30 pm

CHASE GALLERY | 617.859.7222 | 450 Harrison Ave #57 | Tues-Sat 11 am-6 pm; Sun 11 am-4 pm | July 1-31: Summer Group Show of Gallery Artists

GALATEA FINE ART | 617.542.1500 | galateaart.org | 460B Harrison Ave | Wed-Fri noon-6 pm; Sat-Sun noon-5 pm | July 2-30: Members' Group Exhibition | Reception July 2: 6-8 pm

GALLERY AT THE PIANO FACTORY | 617.437.1260 or 857.222.9866 | 791 Tremont St | Fri 3-6 pm; Sat noon-6 pm; Sun 1-4 pm | July 1-31: Paul Goodnight, Sean Flood, Destiny Palmer, and Percy Fortini-Wright: "The Gene Pool" | Reception July 11: 2-8 pm

GALLERY KAYAFAS | 617.482.0411 | 450 Harrison Ave, #37 | Tues-Sat 11 am-5:30 pm | Through July 17: Robert Knight: "Sleepless" | Yoav Horesh: "(my) American Life" | Brian Unwin: "Detroit" | Reception July 9: 5:30-8 pm

HOWARD YEZERSKI GALLERY | 617.262.0550 | 450 Harrison Ave, #201 | Tues-Sat 10 am-5:30 pm | Through July 6: Neeta Madahar: "Flora"

KHAKI GALLERY | 617.423.0105 | 460 Harrison Ave | Tues-Sat noon-5 pm | Through July 30: Wally Gilbert: "Vanishing Profiles"

KINGSTON GALLERY | 617.423.4113 | 450 Harrison Ave #43 | Wed-Sun noon-5 pm, and by appointment | Through Aug 1: Susan Alpert: "Some Inclination Toward the Air" | Reception July 9: 5-7:30 pm | Artist Talk July 10: 3 pm | Carmelo Midili: "Red Deep" | Gail Erwin: "Terra Vida"

MELLE FINELLI STUDIO | 617.429.2035 | 65 Thayer St | Tues-Sun noon-6 pm, and by appointment | Through July 16: Liz Nofziger: "Underwater"

SOPRAFINA GALLERY | 617.728.0770 | 55 Thayer St | Wed-Sat 11 am-5:30 pm or by appointment | July 8-Aug 7: Gallery Artists | Through July 3: Kimberlee Alemian, Dan Gottsegen, and Janis Sanders: "Inside, Out and the Sea"

STEVEN ZEVITAS GALLERY | 617.778.5265 | 450 Harrison Ave #47 | Tues-Sat 11 am-5 pm | Through Aug 21: Ben Sloat

DOWNTOWN

KEIKO GALLERY | 617.725.2888 | 121 Charles St | Call for hours | Through July 19: Yoshida Hatsumi: "Wearable Art II: Original Fabric and Clothes"

OTHER BOSTON NEIGHBORHOODS

DISTILLERY GALLERY | 978.270.1904 | 516 East Second St, South Boston | Mon-Sat 9 am-5 pm | Through July 15: "Hypo Typo"

FORT POINT ARTS COMMUNITY GALLERY | 617.423.4299 | 300 Summer St | Mon-Wed 9 am-3:30 pm; Thurs-Fri 9 am-10 pm; Sat 5-10 pm | Through July 9: Chris Fitch and Erica von Schilgen: "The Adventures of Innocence" | Artist Talk July 2: 6:30 pm

GREEN SIDE UP GALLERY | 617.487.4882 | 202 Harvard Ave, Allston | Mon-Sat 11 am-9 pm; Sun noon-7 pm | Through July 18: "Get Ultimate"

LAMONTAGNE GALLERY | 617.464.4640 | 555 East Second St, South Boston | Wed-Sat 11 am-6 pm; Tues by appointment | Through July 31: "Last Thursday" Group Exhibition

MADE IN FORT POINT GALLERY/ART AT 12 | 617.423.1100 | 12 Farnsworth St | Mon-Fri 11 am-6 pm; Sat 11 am-4 pm | Through July 24: Jason Agee and Kippy Goldfarb: "Conversations Made in Fort Point: An Art and Video Installation"

CAMBRIDGE/ SOMERVILLE/ WATERTOWN

DRIVE BY | 617.835.8255 | 81 Spring Street, Watertown | By appointment | Through Aug 28: "The Boat Show"

MEME GALLERY | 617.894.0492 | 55 Norfolk St, Cambridge | Daily 1-8 pm | Through July 3: Tim Devin: "The Everyday Exchange (a celebration of daily routines)" | Reception July 3: 6-10 pm

RENDEZVOUS | 617.576.1900 | 502 Mass Ave, Central Square, Cambridge | Sun-Thurs 5-10 pm; Fri-Sat 5-11 pm | Through Sept 30: Photography by Don Gurewitz

BROOKLINE/NEWTON

BROOKLINE ARTS CENTER | 617.566.5715 | 86 Monmouth St, Brookline | Mon-Fri 9 am-4:30 pm | Through July 16: Sarah Caw: "Blue" | Through July 23: Sridevi Thumati: "Heart on the Sleeve"

GASP | 617.418.4308 | 362 Boylston St, Brookline | Fri-Sat 11 am-5 pm; or by appointment | Through July 2: "Sensed, Unseen"

CAPE COD

ALBERT MEROLA GALLERY | 508.487.4424 | 424 Commercial St, Provincetown | Call for hours | Through July 15: "Night"

ALDEN GALLERY | 508.487.4230 | 423 Commercial St, Provincetown | Daily 11 am to 10 pm, or by appointment | July 2-15: Anne Salas, Robert Glisson, and Linda Reedy | Reception July 2: 7-9 pm | Through July 1: "3 x 13"

artSTRAND | 508.487.1153 | 494 Commercial St, Provincetown | Fri-Sat 11 am-8 pm; Thurs + Sun-Mon 11 am-4 pm; Tues-Wed by appointment | Through July 14: Bailey Bob Bailey and Maryalice Johnston

BERTA WALKER GALLERY | 508.487.6411 | 208 Bradford St, Provincetown | Daily 11 am-6 pm | Through July 4: Paintings by Herman Maril | Photography by Blair Resika and Renate Ponsold | White line prints by Kathryn Smith | "Music in Art" Group Show

ERNDEN FINE ART GALLERY | 508.487.6700 | 397 Commercial St, Provincetown | Call for hours | July 2-8: George Hirose | Reception July 2: 7-9 pm | Through July 1: Group Exhibition

GALLERY EHVA | 508.487.0011 | 74 Shank Painter Rd, Provincetown | Mon-Tues 11 am-6 pm; Wed-Sun 11 am-8 pm | July 2 through 21: Donna Dodson: "Elephant Parade" | Lorrie Fredette: "Extracting (in)formation" | Joseph Knight: "Jewelry: Elephant Princess Pendant Design" | Andy Moerlein: "Sculpture: Inside, Outside" | Reception July 3: 2-4 pm | Through July 7: Installation by Jenny Fragosa | Wire Sculpture and Work on Paper by Lisa Ventre | Paintings by Leslie Cillette Jackson

JULIE HELLER GALLERY | 508.487.2169 | 2 Gosnold St, Provincetown | Daily 11 am-10 pm | July 2-8: Robert Neiditz | Through July 8: David Eddy

LYMAN-EYER GALLERY | 508.487.3937 | 432 Commercial St, Provincetown | Daily 11 am-9 pm | Through July 7: E. Gibbons and Olan Montgomery

PROVINCETOWN ART ASSOCIATION AND MUSEUM | 508.487.1750 | 460 Commercial St, Provincetown | Open Mon-Thurs, 11 am-8 pm; Fri until 10 pm; Sat and Sun until 5 pm | Suggested donation $5, $2 for seniors | Through July 4: "Early Impressions: Drawings by Edward Hopper"

RICE/POLAK GALLERY | 508.487.1052 | 430 Commercial St, Provincetown | Daily 11 am-10 pm | July 2-15: Robin Winfield: "Palaces to Mean Streets" | Eileen Wagner: "Pray for Rain" | William Ciccariello | Reception July 2: 7 pm | Through July 1: "Group Show: Gallery Artists"

MUSEUMS

STERLING AND FRANCINE CLARK ART INSTITUTE | 413.458.2303 | 225 South St, Williamstown | Open Tues-Sun, 10 am-5 pm; daily July-Aug, 10 am-5 pm | Admission $10; free for ages 18 and under | Through Sept 12: "Picasso Looks at Degas" | Through Oct 17: "Juan Muñoz" | Through Nov 30: "Constable and After: Sir Edwin Manton and the British Landscape"

DeCORDOVA SCULPTURE PARK + MUSEUM | 781.259.8355 | 51 Sandy Pond Rd, Lincoln | Tues-Sun 10 am-5 pm | Admission $12; $8 students, seniors, ages 6-18; free for ages under 6 | Through Aug 29: Chakaia Booker: "In and Out" | Barbara Norfleet: "Landscapes of War" | Through Fall: Eric Hongisto: "Platform 2" | Through Oct 31: "Out of the Box: Photography Portfolios from the Permanent Collection"

INSTITUTE OF CONTEMPORARY ART | 617.478.3100 | 100 Northern Ave, Boston | Tues-Wed + Sat-Sun 10 am-5 pm; Thurs-Fri 10 am-9 pm | Admission $15; $10 students, seniors; free for ages under 17; free after 5 pm on "Target Free Thursday Nights" | Through July 18: "ICA Collection: In the Making" | Through Sept 6: Dr. Lakra

— **Sandra and Gerald Fineberg Art Wall** | July 3-Aug 14: Francesca DiMattio

ISABELLA STEWART GARDNER MUSEUM | 617.566.1401 | 280 the Fenway, Boston | Tues-Sun 11 am-5 pm | Admission $12; $10 seniors; $5 students with ID; free for ages under 18 and active members of the military and their families | Built in the style of a 15th-century Venetian palace, the museum houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works and highlights including works by Giotto, Rembrandt, Botticelli, Raphael, Titian, and Whistler | Free guided tours given Tues-Fri at 2:30 pm | Ongoing: "After Hours" every third Thursdays

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART | 413.664.4481 | 87 Marshall St, North Adams | Wed-Mon 11 am-5 pm | Admission $15; $10 students; $5 ages 6-16; free for ages five and under | Through Aug 1: "Delectable Decade: Kidspace Retrospective" | Through Sept 6: "You Art What You Eat: Kidspace" | Through Oct 31: "Gravity Is a Force To Be Reckoned With" | Through Feb 27: "Material World"

MUSEUM OF FINE ARTS | 617.267.9300 | 465 Huntington Ave, Boston | Sat-Tues 10 am-4:45 pm; Wed-Fri 10 am-9:45 pm | Admission $17; $15 students, seniors; free for ages 7-17 and under during non-school hours [otherwise $6.50]; free for ages 6 and under | Through July 5: "Harry Callahan: American Photographer" | "Albrecht Dürer: Virtuoso Printmaker" | Through Aug 8: "Object, Image, Collector: African and Oceanic Art in Focus" | Through Aug 1: "The Way of the Gods: Shinto Shrines and Their Art" | Through Aug 8: "Cafe and Cabaret: Toulouse Lautrec's Paris" | Through Aug 8: "Visiting Masterpieces: Vincent Van Gogh's 'The Sower'" | Through Sept 6: "Signs and Symbols: The Community Arts Initiative Artist Project" | Through Dec 31: "Preserving History, Making History: The Museum of Fine Arts, Boston" | Through Jan 2: "Under the Skin: "Tattoos in Japanese Prints" | Through Jan 16: "Romantic Interludes" | Through Jan 17: "Luxuries from Japan: Cultural Exchange in the 17th and 18th Centuries"

PEABODY ESSEX MUSEUM | 978.745.9500 | East India Square, 161 Essex St, Salem | Tues-Sun 10 am-5 pm | Admission $15; $13 seniors; $11 students; free for ages 16 and under | Through July 18: "Fiery Pool: The Maya and the Mythic Sea" | Richard Avedon: "The Kennedys: Portrait of a Family" | Through Dec 31: "Fish, Silk, Tea, Bamboo: Cultivating an Image of China" | Through Jan 1: "Imprints: Photographs by Mark Ruwedel" | Through Jan 2012: "Faces of Devotion: Indian Sculpture from the Figiel Collection" | "Painting the Modern India" | Through March 2012: "Auspicious Wishes and Natural Beauty in Korean Art" | "Of Gods and Mortals: Traditional Art from India"

WORCESTER ART MUSEUM | 508.799.4406 | 55 Salisbury St, Worcester | Wed-Fri + Sun 11 am-5 pm; Sat 10 am-5 pm; third Thurs 11 am-8 pm | Admission $10; $8 seniors, students with ID; free for ages 17 and under; free admission Sat 10 am-noon | Through July 11: "Minimalism: Logic Structure in the Graphic Arts" | Through Aug 22: "What Matters" | Through Sept 30: "Wall at WAM: 'Actions Speak,' THINK AGAIN"

SCHOOLS & UNIVERSITIES

BOSTON UNIVERSITY | Boston University Art Gallery | 617.353.3371 | 855 Comm Ave Boston | Tues-Fri 11 am-5 pm | Sat-Sun 1-5 pm

— **808 Gallery at Boston University** | 617.358.0922 | 808 Comm Ave | Thurs-Sun 10 am-5 pm | Through Aug 6: Boston Young Contemporaries Exhibition

HARVARD UNIVERSITY | Cambridge

— **Harvard Art Museum** | 617.495.9400 | 485 Broadway | Mon-Sat 10 am-5 pm; Sun 1-5 pm | Through Aug 28: "Rubens and the Baroque Festival" | Through Sept 4: "Around Antique: Prints, Drawings, and Photographs" | Through Nov 27: "Heroic Gestes: Epic Tales from Firdawsi's *Shahnama*" | Ongoing: "Re-View" [overview of works for the Harvard Art Museum's three museums, the Fogg, the Busch-Reisinger, and the Arthur M. Sackler]

— **Harvard Museum of Natural History** | 617.495.3045 | Oxford + Everett Sts | Daily 9 am-5 pm | Admission $9; $7 seniors; $6 students; free for ages 3 and under; free for Mass residents Sun 9 am-noon | Through Jan 2: "Headgear: The Natural History of Horns and Antlers" | Through May: "The Language of Color" | Ongoing: "The Glass Flowers"

— **Houghton Library** | 617.495.2509 | Harvard Yard near Mass Ave + Quincy St | Mon-Fri 9 am-5 pm; Sat 9 am-1 pm | Through July 31: "'Let Satire Be My Song': Byron's *English Bards and Scotch Reviewers*"

— **Peabody Museum of Archaeology and Ethnology** | 617.496.1027 | 11 Divinity Ave | Daily 9 am-5 pm | $9; $7 students, seniors; $6 ages 18 and under; free for ages 3 and under; free Sun 9 am-noon and Wed 3-5 pm; Wed 3-5 pm | Through Sept 30: "Masked Festivals of Canton Bo, Southwest Ivory Coast" | Through Dec 30: "Storied Walls: Murals of the Americas" | Through Jan: "Digging Veritas: The Archaeology and History of the Indian College and Student Life at Colonial Harvard" | Through 2011: "Wiyohpiyata: Lakota Images of the Contested West"

— **Pusey Library** | 617.495.2509 | Harvard Yard near Mass Ave + Quincy St | Mon-Fri 10 am-4 pm | Through Aug 14: "Maps with an Attitude: Cartographies of Propaganda and Persuasion" | Through Aug 31: "Roosevelt Reading: The Pigskin Library, 1909-1910" | Ongoing: "The Mercator Globes"

HELLENIC COLLEGE | Malitos Cultural Center | 617.731.3500 | 50 Goddard Ave, Brookline | Mon-Fri 9 am-5 pm | Through July 12: "On Green: 2010 Jamaica Plain Arts Council Annual Juried Exhibition"

MASSACHUSETTS COLLEGE OF ART AND DESIGN | 617.232.1555 | Tower Bldg, 621 Huntington Ave, Boston | Mon-Tues + Thurs-Sat noon-6 pm; Wed noon-8 pm

— **President's Gallery** | 617.879.7333 | Mon-Fri 9 am-5 pm | Through Aug 20: "75 Seconds: Selected Polaroid Projects"

— **Patricia Doran Graduate Gallery** | 600 Huntington Ave | Mon-Sat 10 am-5 pm | Through July 2: "Nine Lives," curated by Lasse Antonsen

MASSACHUSETTS INSTITUTE OF TECHNOLOGY | Cambridge

— **MIT Museum** | 617.253.4444 | 265 Mass Ave | Daily 10 am-5 pm | Admission $7.50; $3 for seniors, students, and ages 5-18 | Ongoing: "Sampling MIT" | "Digital Doc" | "Mind and Hand: The Making of MIT Scientists and Engineers" | "Robots and Beyond: Exploring Artificial Intelligence at MIT" | "Holography: The Light Fantastic" | "MIT and the Sea: Pioneers in Ocean Exploration"

NORTHEASTERN UNIVERSITY | 617.373.2249 | Boston

— **Gallery 360** | 360 Huntington Ave | Mon-Fri 10 am-7 pm; Sat noon-6 pm | Through July 21: "Negro Baseball League"

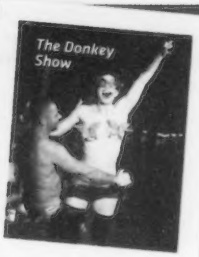
PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY | 617.353.0600 | 832 Comm Ave, Boston | Tues-Fri 10 am-6 pm; Thurs 10 am-8 pm; Sat-Sun noon-5 pm | $3; $2 students, seniors | July 6-Aug 1: "Crisis and Opportunity: Documenting the Global Recession" | Reception July 15: 5:30-7:30 pm

RHODE ISLAND SCHOOL OF DESIGN | Museum of Art | 401.454.6500 | 224 Benefit St, Providence, RI | Tues-Sun 10 am-5 pm | Admission $10; $7 seniors; $3 students, ages 5-18 | Through July 3: Pat Steir | Through July 31: "Mountains and Rivers" | Through Oct 10: Siebren Versteeg: "In Advance of Another Thing" | Through Feb: "The Figure: Contemporary Works from the Collection"

TUFTS UNIVERSITY | Art Gallery | 617.627.3518 | Aidekman Arts Center, 40 Talbot Ave, Medford | Sat-Sun noon-5 pm | Through Aug 1: "Revolt, Recoil, Response: German Expressionist Prints"

_COMPILED BY JEFFREY GANTZ

Play by Play



OPENING

BORN YESTERDAY | Wellfleet Harbor Actors Theater serves up Garson Kanin's 1946 play (which you probably know better as the 1950 film with Judy Holliday, Broderick Crawford, and William Holden) about a tycoon who goes to Washington and, while shopping for the odd congressman, hires a journalist to give his girlfriend some polish. No prizes for guessing that the girlfriend and the journalist take to each other. Dan Lombardo directs. | Wellfleet Harbor Actors Theater, Julie Harris Stage, 2357 Route 6, Wellfleet | 508.349.WHAT | July 1-31 | Curtain 8 pm Tues + Thurs-Sat | $17-$34

CONNI'S AVANT GARDE RESTAURANT | Dinner theater with a difference! On each of four Sundays, "eighty guests are treated to a five-course, locally sourced, seasonal dining experience, with food carefully prepared by the performers themselves and served with charismatic flourish by self-proclaimed geniuses of the avant-garde theater." In between bites, "the audience follows the story of the company's aging diva, Muffin Character Hanshake" — who here is played by Rachel Murdy, creator of the roles of Mr. Oberon and Mia in *The Donkey Show* in New York. | Oberon, 2 Arrow St., Cambridge | cluboberon.com | July 11–August 1 | Curtain 6:30 pm [6 pm doors] Sun | $65 includes meal and complimentary table wine

CYRANO | Wellfleet Harbor Actors Theater continues its 2010 Harbor Stage season with Jo Roets's adaptation of Edmond Rostand's play about the poetic soul whose outsized schnoz prevents him from paying direct address to his lady love, and what happens after Cyrano hires Christian to deliver his addresses to Roxanne. Robert Kropf has the title role; Brendan Hughes directs. | Wellfleet Harbor Actors Theater, Harbor Stage, 15 Kendrick Ave [next to the Town Pier], Wellfleet | 508.349.WHAT | July 8–August 7 | Curtain 8 pm Wed-Sun | $15-$31

FULLY COMMITTED | "Thirty-seven characters . . . 73 minutes . . . one very busy actor!" That's the set-up for Becky Mode's delirious one-man show about an out-of-work actor manning the reservations line at an in-demand Manhattan eatery, and it's making a surprise appearance at the Publick Theatre's once-and-future (?) outdoor digs on Soldiers Field Road. Gabriel Kuttner essays the restaurant's imperious but insecure chef, its snooty French maître d', and folks from the Upper East Side to the Mafia who are desperate to book a table. Steven Barkhimer directs. | Christian Hertet Park, 1175A Soldiers Field Rd., Brighton | NEW DATES: July 15–August 15 | Curtain 7 pm Thurs-Sun | $15

TENDER | In this new play by Kelly Younger (which was developed with support of New Repertory Theatre), "the family home, wallpapered with a lifetime of IOU's, is about to go into foreclosure and Christopher, the Patron Saint of Travelers, is on stand-by." Eric C. Engel directs this Gloucester Stage production; the cast includes Denise Cormier, Richard McElvain, and Brendan Powers. | Gloucester Stage Company, 267 East Main St., Gloucester | 978.281.4433 | July 8-25 | Curtain 8 pm Wed-Fri | 3 + 8 pm Sat | 4 pm Sun | $37; $32 students, seniors

NOW PLAYING

COLORADO | Wellfleet Harbor Actors Theater opens its 2010 Harbor Stage season with the New England premiere of this play by Peter Sinn Nachtrieb in which "Tracey, Miss Late Teen Colorado, has gone missing. Her brother Travis is coming of age with the assistance of TV talk shows. Mother Grace is obsessed with pies and her beauty trainer. Father Ron secretly wishes to be in Cuba. Just your typical American family, in a sharp, dark comedy about American dreams and the traps set to keep those dreams far, far away." Brendan Hughes directs. | Wellfleet Harbor Actors Theater, Harbor Stage, 15 Kendrick Ave [next to the Town Pier], Wellfleet | 508.349.WHAT | Through July 3 | Curtain 8 pm Thurs-Sat | $15-$31

FRANKIE & JOHNNY IN THE CLAIR DE LUNE | Cape Rep Theatre offers Tony winner Terrence McNally's two-hander about a short-order cook who gets a job in a Manhattan diner and in short order spends a night with one of the waitresses. Johnny is sure that Frankie's the one; she's not sure she wants to spend her life with him, however. With Alison Weller as Frankie and Charles Bennison as Johnny; Geordie Broadwater directs. | Cape Rep Theatre, 1772 Main St., Brewster | 508.896.1888 | Through July 17 | Curtain 7:30 pm Tues-Sat | $25

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM | Williamstown Theatre Festival's "American Season" Mainstage offerings start with this Plautus-inspired Stephen Sondheim chestnut (and 1962 Tony winner) about a Roman slave, Pseudolus, who hopes to win his freedom by hooking his master up with the girl next door. Burt Shevelove and Larry Gelbart did the book; Jessica Stone directs an all-male cast that includes Tony nominee (for his Igor in *Young Frankenstein*) Christopher Fitzgerald as Pseudolus. | Williamstown Theatre Festival Mainstage, 1000 Main St, Rte 2, Williamstown | 413.597.3400 | Through July 11 | Curtain 8 pm Tues-Wed | 3 + 8 pm Thurs | 8 pm Fri | 4 + 8:30 pm Sat | 2 pm Sun | $45-$60

K2 | Patrick Meyers's early-'80s play finds two Americans, Taylor and Harold, at 27,000 feet. Problem is, the summit of the title mountain they're trying to climb is 28,250 feet, so they're not there yet. Oh, and Harold has a broken leg, so they're more worried about getting down than up. Wes Grantom directs this Berkshire Theatre Festival production, with Greg Taylor as Harold and Tim McCeever as Taylor | Berkshire Theatre Festival, Unicom Theatre, Main St, Stockbridge | 413.298.5576 | Through July 3 | Curtain 2 + 8 pm Thurs | 8 pm Fri | 2 + 8 pm Sat | $39

JOHNNY BASEBALL | The premise of the American Repertory Theater's new musical — book by Richard Dresser, music by Robert Reale, lyrics by Willie Reale, with ART artistic director Diane Paulus helming — is that the real Curse on the Boston Red Sox wasn't selling Babe Ruth (over-played exuberantly by Burke Moses) to the Yankees, but rather the deep-seeded Boston racism that prevents the most gifted pitcher in the team's history, Johnny O'Brien (a/k/a Johnny Baseball, and played by Colin Donnell), from marrying the girl of his dreams, a black jazz singer named Daisy Wyatt (Stephanie Umoh). Years later, when Johnny, whose broken heart has ruined his career, is coaching in the minor leagues, he discovers that Daisy bore his son — but when he lands the boy a tryout for the Sox, that same prejudice prevents both Tim (Charl Brown) and Willie Mays (Alan H. Green) from getting the contracts they deserve. The high point of *Johnny Baseball* is in fact the "See You in the Big Leagues" duet for Tim and Willie. But the script pumps out its message in the style of an *After School Special*, the performances are hammy, and the Reales' songs are melodically undistinguished and lyrically overstated. | Loeb Drama Center, 64 Brattle St, Cambridge | 617.547.8300 or americanrepertorytheater.org | Through July 11 | Curtain 7:30 pm Tues-Thurs | 8 pm Fri | 2 + 8 pm Sat | 2 + 7:30 pm Sun [no evening July 4] | $25-$75

THE LAST FIVE YEARS | Jason Robert Brown's 2001 musical finds its two characters, Jamie and Cathy, going in opposition directions as they narrate the story of their romance, Jamie starting at the beginning, Cathy at the end, the two meeting only in the middle, at their marriage. Julie Reiber and Patrick Anthony Stewart star in this Berkshire Theatre Festival production; Anders Cato directs. | Berkshire Theatre Festival Main Stage, Main St, Stockbridge | 413.298.5576 | Through July 10 | Curtain 8 pm Mon-Tues | 7 pm Wed | 2 + 8 pm Thurs | 8 pm Fri | 2 + 8 pm Sat | $46-$68

MENGELBERG AND MAHLER | Daniel Klein's one-man play finds illustrious Dutch conductor Willem Mengelberg — who led Amsterdam's Concertgebouw Orchestra for 50 years — engaged in a "conversation" with Jewish composer Gustav Mahler. In Mahler's lifetime and in the first decades following his death, Mengelberg did more to champion his music than any other conductor. Yet in the aftermath of World War II, Mengelberg is accused of having collaborated with the Nazis during their occupation of the Netherlands, and now he faces exile. Robert Lohbauer has the role; Emile Fallaux directs. | Shakespeare & Company, Elayne P. Bernstein Theatre, 70 Kemble St., Lenox | 413.637.3353 | Through September 10 | Curtain this week: 8 pm Thurs [July 1, 8] through Sun | $21-$48

SOPHIE TUCKER: THE LAST OF THE RED HOT MAMAS | New Repertory Theatre offers what it hopes is a hot show for a hot summer with this musical revue by Jack Fournier and Kathy Halenda that celebrates "Sophie Tucker's sassy style and bold personality." Mary Callanan is the performer in an evening of "cabaret-style musical numbers and comedic sketches"; look for "I'm the Last of the Red Hot Mamas," "The Lady Is a Tramp," "You've Gotta See Your Mama," and, of course, "Some of These Days." New Rep artistic director Kate Warner helms the production. | Arsenal Center for the Arts, 321 Arsenal St., Watertown | Through July 11 | Curtain 8 pm Wed-Sat | 4 + 8 pm [evening July 11] Sun | 617.923.8487 or newrep.com | $39-$49; $32-$42 seniors; $19.50-$24.50 students

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET | Julianne Boyd directs this Barrington Stage Company production of Stephen Sondheim's Tony-winning musical about the Victorian barber who's transported to Australia (the judge had the hots for our hero's wife) and the horrible revenge he takes when he returns to London, 15 years later. | Barrington Stage Company, 30 Union St., Pittsfield | 413.236.8888 | Through July 17 | Curtain 7 pm Tues | 2 + 7 pm Wed | 8 pm Thurs | 2 + 8 pm Fri | 8 pm Sat | 5 pm Sun | $42-$50

TABLE MANNERS | Gloucester Stage opens its 2010 season with part one of Alan Ayckbourn's *Norman Conquests* trilogy. We're gathered at Annie's country home in Sussex, where she's hosting a dinner for sister Ruth and husband Norman, brother Reg and wife Sarah, and Annie's sort-of-boyfriend Tom — and where Norman has his eye on Annie. Or is it Sarah? The high-profile cast includes Paula Plum, Richard Snee, Steven Barkhimer, and Academy Award nominee and Gloucester resident Lindsay Crouse; Gloucester Stage artistic director Eric C. Engel helms the production. | Gloucester Stage Company, 267 East Main St., Gloucester | 978.281.4433 | Through July 3 | Curtain 8 pm Thurs-Fri | 3 + 7:30 pm Sat [evening show followed by a party and fireworks] | $37; $32 students, seniors | Ed Siegel's review on page 28

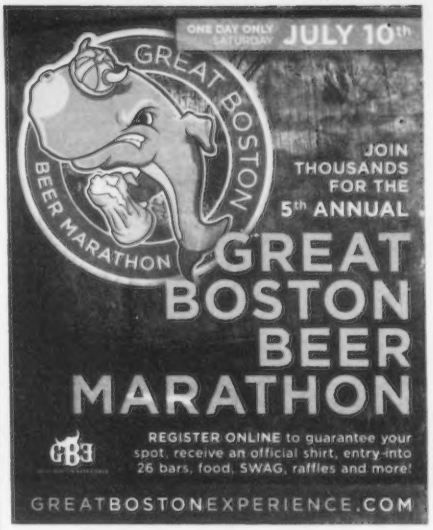
WOMEN OF WILL | In preparation for the world premiere — August 25-27 — of the expanded, five-part version of Shakespeare & Company founder Tina Packer's opus, which will be presented over the course of three days, we get this "tour de force of performance, discussion, and just a bit of crowd participation" in which Packer, with the help of Nigel Gore, presents scenes from the plays that illuminate what it means to be a woman, or to show "qualities traditionally considered feminine," in Shakespeare's world. Eric Tucker directs. | Shakespeare & Company, Founders Theatre, 70 Kemble St., Lenox | 413.637.3353 | Through July 24 | Curtain this week: 2 pm Thurs [July 1] + Sat | 7:30 pm Tues | $35-$45

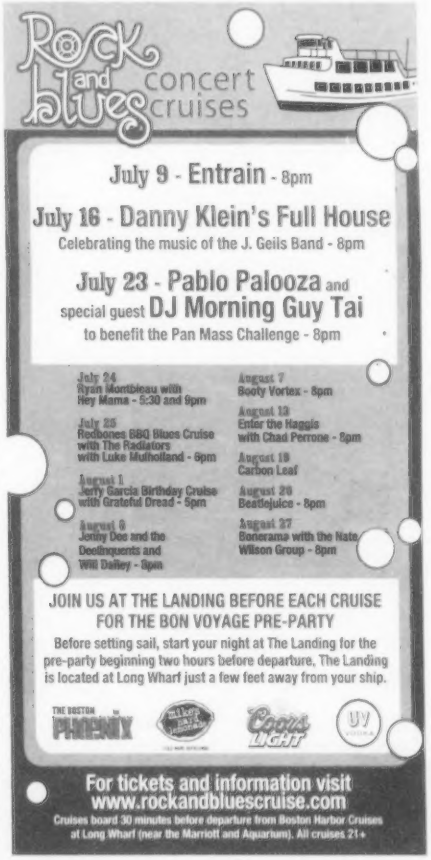
INDEFINITELY

BLUE MAN GROUP | The Drama Desk Award-winning trio of cobalt-painted bald pates begin their delightful and deafening evening of anti-performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. | Charles Playhouse, 74 Warrenton St., Boston | 617.931.ARTS | Indefinitely | Curtain this week: 8 pm Thurs [July 1] | 4 + 7 pm Fri | 2 + 5 + 8 pm Sat | 3 pm Mon | 8 pm Tues-Thurs [July 8] | $48-$62; $30 student rush

THE DONKEY SHOW | Diane Paulus & Randy Weiner's disco-set riff on *A Midsummer Night's Dream* is an hour-long work set in the Studio 54-inspired environs of Club Oberon and framed by episodes of *Saturday Night Fever* in which you may or may not choose to star. The *dramatis personae* include Dr. Wheelgood, a gold-lamé-clad Puck on roller skates; club owner Mr. Oberon, who's out to humiliate his haughty diva girlfriend, Tytania; desperately yearning or cockily dismissive lovers Helen, Dimitri, Mia, and Sander; and a twin couple of ruffle-shirted, Afro-coiffed dudes both named Vinnie. Ingeniously double-cast, sexily supple, and screeching into headsets, they join the paying crowd (a small minority of whom occupy tables in a cabaret area that also sees action) for an immersive night of hedonism and hustle driven by the pounding beat and melodramatic passions of disco hits from the 1970s. | Oberon, Mass Ave + Arrow St., Cambridge | 617.547.8300 | Indefinitely | Curtain 8 pm Fri | 8 + 10:30 pm Sat | $25-$49

SHEAR MADNESS | The dramatis personae of the audience-participation whodunit (which is now the longest-running non-musical in American theater history, having run 30 years in Boston) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. | Charles Playhouse Stage II, 74 Warrenton St., Boston | 617.426.5225 | Indefinitely | Curtain 8 pm Tues-Fri | 6 + 9 pm Sat | 3 + 7 pm Sun | $42; $31.50 with AAA discount; half-price college-student rush, one ticket per college ID, at the box office, one hour prior to curtain





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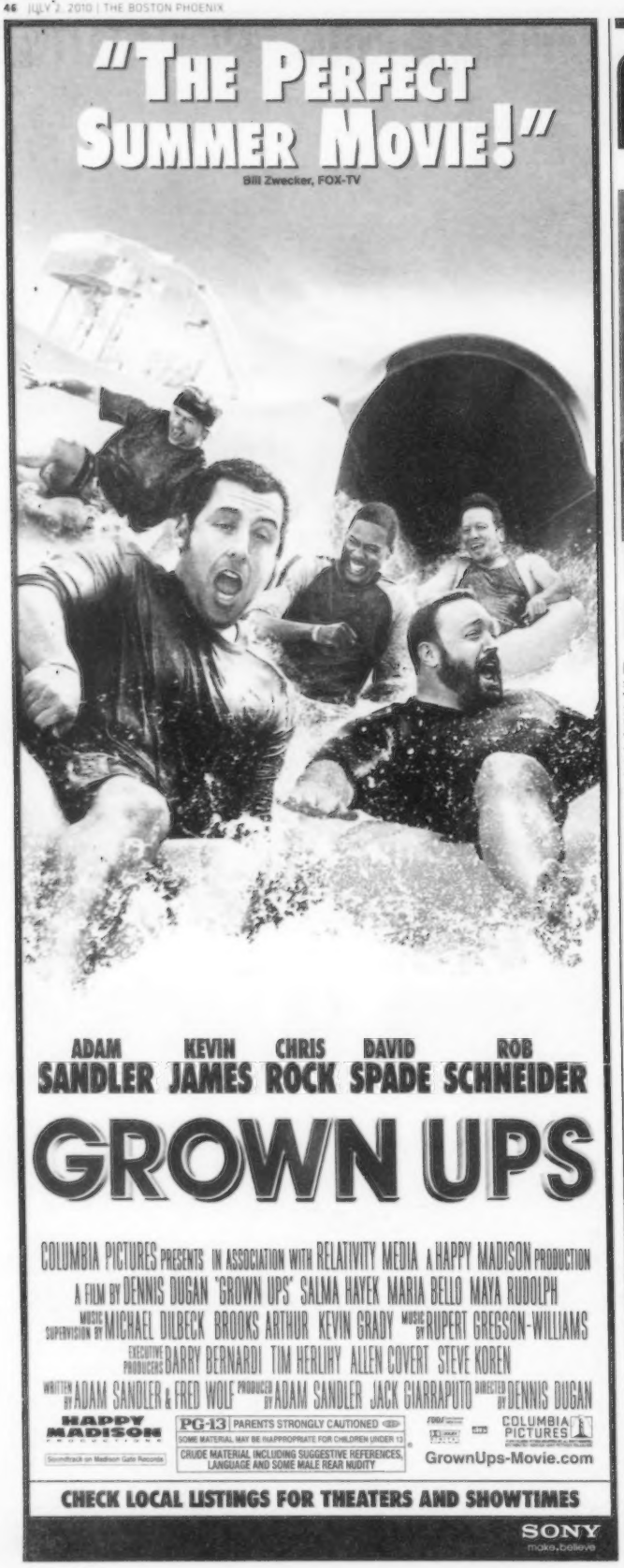

Film

Unless otherwise noted, all film listings this week are for Friday July 2 through Thursday July 8. As always, it's best to call the theater before heading out. For up-to-date film-schedule information, check the *Boston Phoenix* Web site at thephoenix.com.

LE AMICHE screens Friday and Saturday at the Museum of Fine Arts.

BOSTON

BOSTON COMMON

175 Tremont St | 617.423.3499
THE LAST AIRBENDER | 10:15 am, 12:45, 3:20, 6:05, 8:40 [Sun-Thurs: 8:30], 11:25 [Sun-Thurs: 11]
THE LAST AIRBENDER 3-D | 9:20 am, 11:20 am, 12:05, 1:50, 2:40, 4:25, 5:10, 7, 7:50, 9:35, 10:40 | Fri-Sun: 12:10 am
THE TWILIGHT SAGA: ECLIPSE | 9:30 am, 10 am, 10:30 am, 11 am, 12:30, 1, 1:30, 2, 3:30, 4, 4:30, 5, 6:30, 7, 7:30, 8, 9:30, 10, 10:30 | Fri-Sat: 11, 11:30
THE TWILIGHT SAGA: ECLIPSE: THE IMAX EXPERIENCE | Fri-Sun: 9 am, noon, 3, 6, 9, midnight | Mon-Thurs: 11 am, 2, 5, 8, 11
THE A-TEAM | 10:40 am, 1:35, 4:20, 7:05, 9:45 | Fri-Sat: 12:25 am
GET HIM TO THE GREEK | 9:40 am, 12:15, 2:45, 5:15, 11:10 [Sun-Thurs: 10:55]
GROWN UPS | 9:35 am, 11:15 am, noon, 1:15, 1:45, 2:30, 4:15, 5:05, 6:15, 6:45, 7:40, 8:45, 9:15, 10:15 | Fri-Sat: 11:15, 11:45
IRON MAN 2 | Fri-Sat: 12:15 am
KNIGHT AND DAY | 11:35 am, 12:35, 2:10, 3:05, 4:45, 5:45, 7:15, 8:15, 9:50, 10:50 | Fri-Sun: 12:30 am
THE KARATE KID | 9:45 am, 12:50, 4:10, 7:20, 10:25
SEX AND THE CITY 2 | 7:45
TOY STORY 3 | 9:15 am, 11:40 am, 2:15, 4:40, 7:10, 9:40
TOY STORY DISNEY DIGITAL 3-D | 10:20 am, 12:10, 1:10, 2:50, 3:40, 5:30, 6:10, 8:10, 8:45 | Fri-Sat: 11:20
WINTER'S BONE | 3:45
GREASE SING-ALONG | Thurs: 7, 9:45

FENWAY

201 Brookline Ave | 617.424.6266
THE LAST AIRBENDER | 1:05, 4:10, 7:35, 10:50 | Fri-Sun: 11:10 am
THE LAST AIRBENDER 3-D | 11:10 am, 12:05, 3:40, 4:40, 7:05, 9:50, 10:20 | Fri-Sun: 9:40 am | Fri-Sat: 12:15 am, 12:45 am
THE TWILIGHT SAGA: ECLIPSE | 11 am, 12:15, 12:45, 1:15, 1:45, 3:30, 4, 4:30, 5, 6:45, 7:15, 7:45, 8:15, 10, 10:30 | Fri-Sun: 9:30 am, 10 am, 10:30 am | Fri-Sat: 11, 11:30, 12:30 am
GET HIM TO THE GREEK | 7:40, 10:35
GROWN UPS | 11:15 am, 12:20, 1:55, 3:45, 4:20, 6:50, 7:20, 9:45, 10:10 | Fri-Sun: 9:45 am | Fri-Sat: 12:40 am
THE KARATE KID | 12:50, 4:05, 7:30, 10:45 | Fri-Sun: 9:50 am
KNIGHT AND DAY | 11:25 am, 2:05, 4:50, 7:50, 10:40
TOY STORY 3 | 11:20 am, 2:10, 4:45
TOY STORY 3 DISNEY DIGITAL 3-D | 12:10, 1:50, 3:35, 6:40, 7:10, 9:40 | Fri-Sun: 9:35 am | Fri-Sat: 12:10 am
MET SUMMER ENCORE: EUGENE ONEGIN | Wed: 6:30

MUSEUM OF SCIENCE

Omni Theatre, Science Park, Boston | 617.723.2500 | $7.50, $5.50 for ages 3-11 and seniors: Tues-Wed 7 pm or later, $5, $3 for ages 3-11 and seniors
Please call for times
ANTARCTICA
ARABIA
WHALES

NEW ENGLAND AQUARIUM

Simons IMAX Theatre, Central Wharf, Boston | 866.815.IMAX | $12, $10 for ages 3-11 and seniors
Please call for times
AVATAR IMAX 3-D
HUBBLE 3-D
SEA REX: JOURNEY TO A PREHISTORIC WORLD
THE ULTIMATE WAVE TAHITI 3-D
UNDER THE SEA 3-D

STUART STREET PLAYHOUSE

200 Stuart St | 617.426.2190
Please call to confirm booking and for times
SOLITARY MAN

BROOKLINE

CHESTNUT HILL

Rte 9 and Hammond St | 617.277.2500
THE LAST AIRBENDER | 1:45, 4:30, 7:30, 10:15 | Fri-Sun: 11:15 am
THE TWILIGHT SAGA: ECLIPSE | 1, 4, 7, 10 | Fri-Sun: 10 am
GROWN UPS | 1:15, 4:15, 7:40, 10:30 | Fri-Sun: 10:45 am
THE KARATE KID | 1:30, 4:45, 7:50, 10:50 | Fri-Sun: 10:10 am
TOY STORY 3 DISNEY DIGITAL 3-D | 1:55, 5, 8, 10:45 | Fri-Sun: 11 am

COOLIDGE CORNER

290 Harvard St | 617.734.2500
COCO CHANEL & IGOR STRAVINSKY | noon, 2:20, 5 [no Thurs], 7 [no Tues], 9:30 [no Sun] | Thurs: 4:30
I AM LOVE | 11:45 am, 2:10, 4:40, 7:10, 9:40 [no Sun]
JOAN RIVERS: A PIECE OF WORK | 12:15, 2:10, 4:20, 5:10, 7:15, 9:15 [no Sun]
WINTER'S BONE | 12:15, 2:45 [no Thurs], 7:30 [no Thurs], 10 [no Sun] | Thurs: 2:20
INDEPENDENCE DAY | Fri-Sat: midnight
GOD OF VAMPIRES | Fri: midnight
SRUGIM | Tues: 7
OFF AND RUNNING | Thurs: 7

CAMBRIDGE

BRATTLE

40 Brattle St | 617.876.6837
BLUE VELVET | 7
RIVER'S EDGE | 5, 9:30
THE GLORY STOMPERS | Fri: 5:30, 9:30
THE TRIP | Fri: 7:30
EASY RIDER | Sat: 3:30, 7:30 | Sun: 3, 7
THE AMERICAN DREAMER | Sat: 5:30 | Sun: 5
SUPER MARIO BROTHERS | Sat: 9:30
P-STAR RISING | Mon: 7
MAD DOG MORGAN | Tues: 5, 7:15, 9:30
SPEED | Wed: 7 | Thurs: 4:45, 9:45
WATERWORLD | Wed: 4:15, 9:15 | Thurs: 7

FRESH POND

168 Alewife Brook Parkway | 617.661.2900
THE LAST AIRBENDER | 12:15, 2:30, 4:45, 7, 9:15
THE LAST AIRBENDER 3-D | 12:30, 3, 5:20, 7:40, 10
THE TWILIGHT SAGA: ECLIPSE | 11:45 am, noon, 12:15, 2:30, 2:45, 3, 5:15, 5:30, 5:45, 8, 8:15, 8:30
GROWN UPS | 12:05, 12:30, 2:20, 3, 4:35, 5:25, 7:10, 7:45, 9:30, 10
I HATE LUV STORYS | 3:30, 6:30, 9:30 | Sat-Sun: 12:30 | Mon-Thurs: 6:15, 9:15
THE KARATE KID | noon, 3, 6:55, 9:50
ROBIN HOOD | 7:05, 10:05
SHREK FOREVER AFTER | 12:15, 2:30, 4:55

HARVARD SQUARE

10 Church St | 617.864.4580
THE LAST AIRBENDER 3-D | 1:45, 4:45, 7:45, 10:30 | Fri-Mon: 10:45 am
THE TWILIGHT SAGA: ECLIPSE | 1, 4, 7, 10 | Fri-Mon: 10 am
CYRUS | 2:15, 5, 7:15, 9:45 | Fri-Mon: 11:45 am
KNIGHT AND DAY | 2, 4:30, 7:30, 10:15 | Fri-Mon: 11:15 am
TOY STORY 3 DISNEY DIGITAL 3-D | 1:35, 4:15, 6:45, 9:30 | Fri-Mon: 11 am
THE ROCKY HORROR PICTURE SHOW | Sat: 12:30 am

KENDALL SQUARE

1 Kendall Square | 617.499.1996
I AM LOVE | 1, 3:45, 6:40, 9:30
THE KILLER INSIDE ME | 1:45, 4:30, 7:05, 9:45 | Sat-Mon: 11 am
LOVE RANCH | 1:10, 3:55, 6:45, 9:40
RESTREPO | 1:35, 4:15, 7, 9:25 | Sat-Mon: 11 am
COCO CHANEL & IGOR STRAVINSKY | 1:05, 3:50, 6:30, 9:15
JOAN RIVERS: A PIECE OF WORK | 1:30, 4:40, 7:15, 9:35 | Sat-Mon: 11:15 am
ONDINE | 1:20, 7:10 | Sat-Mon: 11:25 am
PLEASE GIVE | 1:50, 4:10, 6:35, 9:10
SOLITARY MAN | 4:20, 9:40 | Sat-Mon: 11:05 am
WINTER'S BONE | 1:40, 4:05, 6:50, 9:20 | Sat-Mon: 11:20 am

SUBURBS

ARLINGTON

Capitol, 204 Mass Ave | 781.648.4340
THE GIRL WITH THE DRAGON TATTOO |

6:30, 9:30 [no Sun]
KNIGHT AND DAY | 1:45, 4:30, 7:20, 9:45 [no Sun] | Sat-Mon: 11:15 am
THE SECRET IN THEIR EYES | 4:30, 7:20, 9:50 [no Sun] | Fri-Sat, Mon: 1:45
TOY STORY 3-D | 1, 2, 3, 4, 5, 6, 7, 7:30, 9:30 [no Sun], 10 [no Sun] | Fri-Mon: 11 am | Sat-Mon: noon
OPERA IN CINEMA: SIMON BOCCANEGRA | Sun: 11 am

BEVERLY
Cabot St Cinema, 286 Cabot St | 978.927.3677
DATE NIGHT | Fri-Mon: 5:30, 8 [no Sun] | Sat-Sun: 2 | Mon: 11 am
THE CITY OF YOUR FINAL DESTINATION | Tues-Thurs: 5:15, 8 | Wed: 11 am, 2

BRAINTREE
AMC X, South Shore Plaza | 781.848.1070
THE LAST AIRBENDER | 9:30 am, 12:05, 2:40, 5:35, 8:15 | Fri-Mon: 10:50 | Tues-Thurs: 10:45
THE TWILIGHT SAGA: ECLIPSE | 10 am, 11 am, noon, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 | Fri-Mon: 11
GROWN UPS | 9:45 am, 10:45 am, 12:15, 1:15, 2:55, 3:45, 5:25, 6:45, 8:10, 9:30 | Fri-Mon: 10:45 | Tues-Thurs: 10:40
THE KARATE KID | 9:40 am, 12:50, 4:05, 7:10, 10:20
KNIGHT AND DAY | 10:35 am, 1:30, 4:25, 7:20, 10:10
TOY STORY 3 | 11:10 am, 1:45, 4:30, 7:15, 10:15
TOY STORY 3 DISNEY DIGITAL 3-D | 10:10 am, 12:45, 3:30, 6:15, 9:15

BURLINGTON
AMC X, Middlesex Turnpike, off Rte 128 Exit 32B | 781.229.9200
THE LAST AIRBENDER | 9:35 am, 12:20, 3:05, 5:50, 8:30, 11
THE TWILIGHT SAGA: ECLIPSE | 9:30 am, 10:10 am, 12:30, 1:20, 4, 4:30, 7, 7:45, 10, 10:50 | Fri-Mon: 2:20, 5:20, 8:15
GET HIM TO THE GREEK | 11:20 am, 11 | Tues-Thurs: 2:20, 5:20, 8:10
GROWN UPS | 9:20 am, 10:40 am, 12:05, 1:30, 2:30, 4:40, 5:10, 7:15, 8, 9:50, 10:45
THE KARATE KID | 9:40 am, 12:55, 4:20, 7:30, 10:40
KNIGHT AND DAY | 11:10 am, 2:10, 4:50, 7:50, 10:30
TOY STORY 3 | 10:20 am, 1:05, 4:10, 6:40, 9:20
TOY STORY 3 DISNEY DIGITAL 3-D | 9:15 am, 12:10, 2:45, 5:40, 8:20, 10:55

DANVERS
Liberty Tree Mall, Loews Theatres, 100 Independence Way | 978.750.9019
Please call for times
THE LAST AIRBENDER
THE LAST AIRBENDER 3-D
THE TWILIGHT SAGA: ECLIPSE
THE TWILIGHT SAGA: ECLIPSE: THE IMAX EXPERIENCE
THE A-TEAM
GET HIM TO THE GREEK
GROWN UPS
IRON MAN 2
JONAH HEX
KILLERS
LETTERS TO JULIET
ROBIN HOOD
SHREK FOREVER AFTER
SOLITARY MAN
TOY STORY 3
TOY STORY 3 DISNEY DIGITAL 3-D

DEDHAM
Community Theatre, 580 High St | 781.326.0409
CYRUS | 1, 3, 5, 7 [no Sun] | Fri-Sat: 9
ONDINE | 12:30, 2:45, 5, 7:10 [no Sun] | Fri-Sat: 9:15

FRAMINGHAM
AMC XV, 22 Flutie Pass, off Worcester Rd, Rte 9 | 508.628.4400
THE LAST AIRBENDER | 11:50 am, 2:30, 5:10, 7:50 | Fri-Sun: 10:50 | Mon-Thurs: 10:35
THE LAST AIRBENDER 3-D | 10:20 am, 1:20, 4:10, 6:45, 9, 9:40
THE TWILIGHT SAGA: ECLIPSE | 11:20 am, 12:15, 1, 1:40, 2:20, 3:15, 4, 4:40, 5:20, 6:15, 7, 7:40, 8:15, 9:15, 10 | Fri-Sun: 11 | Fri-Mon: 10 am, 10:40 am | Fri-Wed: 10:30
THE A-TEAM | 10:30 am, 1:35, 4:30, 7:20, 10:15
GET HIM TO THE GREEK | 11:30 am
GROWN UPS | 11:40 am, 2:15, 3:20, 5, 7:45, 10:20 | Fri-Thurs: 6:20, 9:10 | Fri-Wed: 12:30
THE KARATE KID | 10:05 am, 1:10, 4:20, 7:30 | Fri-Sun: 10:40 | Mon-Thurs: 10:25
KNIGHT AND DAY | 10:10 am, 12:50, 2:10, 3:40, 4:50, 6:30, 8, 9:30 | Fri-Sun: 10:45 | Mon-Wed: 10:35
MADAGASCAR | Tues: 10 am
MET SUMMER ENCORE: EUGENE ONEGIN | Wed: 6:30 | Thurs: 10 am
TOY STORY 3 | 10:45 am, 1:30, 4:15, 7:10 | Fri-Wed: 9:45
TOY STORY 3 DISNEY DIGITAL 3-D | 11:45 am, 12:40, 2:40, 3:30, 5:25, 6:10, 8:10 | Fri-Sun: 10:35 | Mon-Thurs: 10:30

HINGHAM
Loring Hall Cinema, 65 Main St | 781.749.1400
THE SECRET IN THEIR EYES | 4:45, 7:30 | Sat: 2

LEXINGTON
Lexington Venue, 1794 Mass Ave | 781.861.6161 | $9, $7 seniors
Please call to confirm bookings and for times
PLEASE GIVE
SHREK FOREVER AFTER
SOLITARY MAN

NEWBURYPORT
Screening Room, 82 State St | 978.462.3456
THE GOOD, THE BAD, THE WEIRD | Fri-Mon, Thurs: 7:30 | Sat: 4:45
MID-AUGUST LUNCH | Fri-Sat: 6:45, 8:45 | Sun-Thurs: 7:30 | Sat: 4:45 | Sun: 5:30

NEWTON
West Newton Cinema, 1296 Washington St | 617.964.6060
I AM LOVE | 1, 3:35, 6:05, 8:40 | Sat-Mon: 10:30 am
BABIES | 1:05
COCO CHANEL & IGOR STRAVINSKY | 1:05, 3:45, 6:10, 8:35 | Sat-Mon: 10:40 am
THE GIRL WITH THE DRAGON TATTOO | 5:40
HOW TO TRAIN YOUR DRAGON | Sat-Mon: 11 am
JOAN RIVERS: A PIECE OF WORK | 1:20, 3:40, 6:15, 8:30 | Sat-Mon: 10:50 am
A MATTER OF SIZE | Sat-Mon: 11 am
THE SECRET IN THEIR EYES | 3, 8:45
SOLITARY MAN | 1:30, 3:50, 6:20, 8:30
WINTER'S BONE | 1:10, 3:40, 6:15, 8:40 | Sat-Mon: 10:45 am

RANDOLPH
Showcase Cinema, Rte 139 | 781.963.5600
Please call to confirm bookings and for remaining times
THE LAST AIRBENDER
THE TWILIGHT SAGA: ECLIPSE | 12:20, 12:50, 3:25, 3:55, 6:30, 7, 9:30, 10
THE A-TEAM
GET HIM TO THE GREEK
GROWN UPS
THE KARATE KID
KNIGHT AND DAY
MET SUMMER ENCORE: EUGENE ONEGIN | Wed: 6:30 | Thurs: noon
SHREK FOREVER AFTER 3-D
TOY STORY 3
TOY STORY 3 DISNEY DIGITAL 3-D
MET SUMMER ENCORE: EUGENE ONEGIN | Wed: 6:30 | Thurs: noon

REVERE
Showcase Cinema, Rte 1 and Squire Rd | 781.286.1660
THE LAST AIRBENDER | noon, 2:50, 4:40, 6:15, 7:15, 8:50, 9:50 | Fri-Sun: 11:15, 12:15 am
THE LAST AIRBENDER 3-D | 11:50 am, 2:20, 5:10, 6:45, 7:45, 9:20 | Fri-Sun: 10:20, 11:45, 12:45 am
THE TWILIGHT SAGA: ECLIPSE | noon, 1, 1:30, 2, 3, 4, 4:30, 5, 6:05, 7, 7:30, 8, 9, 10, 10:30 | Fri-Sun: 11:10, 11:50, 12:50 am
THE A-TEAM | 1:10, 4:10, 6:55, 9:40 | Fri-Sun: 12:25 am
GET HIM TO THE GREEK | 9:35 | Fri-Sun: 12:05 am
GROWN UPS | 11:45 am, 12:15, 1:40, 2:10, 2:40, 4:15, 4:45, 5:15, 6:50, 7:20, 7:50, 9:15, 9:45, 10:15 | Fri-Sun: 11:40, 12:10 am, 12:40 am
THE KARATE KID | 12:10, 12:40, 3:25, 3:55, 7:10, 7:40, 10:10, 10:40
KNIGHT AND DAY | 11:55 am, 12:25, 3:10, 3:40, 6:10, 6:40, 8:40, 9:10 | Fri-Sun: 11:25, 11:55
MET SUMMER ENCORE: EUGENE ONEGIN | Wed: 6:30 | Thurs: noon
SHREK FOREVER AFTER | 11:40 am, 1:55
TOY STORY 3 | 11:35 am, 12:35, 2:05, 3:05, 4:35, 5:35, 7:05, 8:05, 10:35
TOY STORY 3 DISNEY DIGITAL 3-D | 12:05, 1:35, 2:35, 4:05, 5:05, 7:35, 10:05 | Fri-Sun: 12:35 am

SALEM
Museum Place Cinemas, Church St at East India Square | 978.744.3700
THE LAST AIRBENDER 3-D | 11:30 am, 2, 4:30, 7 | Fri-Sat: 9:20
THE TWILIGHT SAGA: ECLIPSE | 12:15, 3:15, 6:45 | Fri-Sat: 9:45
SURVIVAL OF THE DEAD | 12:30, 2:15, 4:45, 7:25 | Fri-Sat: 10
TOY STORY 3 | noon, 2:30, 5, 7:15 | Fri-Sat: 9:30

SOMERVILLE THEATRE
55 Davis Square | 617.625.5700
EXIT THROUGH THE GIFT SHOP | 3:20, 5:20, 7:20, 9:30 [no Sun] | Fri-Mon: 1:20
GET HIM TO THE GREEK | 2:45, 5:15, 7:45, 10 [no Sun]| Fri-Mon: 12:30
KNIGHT AND DAY | 2:40, 5:10, 7:40, 10 [no Sun] | Fri-Mon: 12:20
SEX AND THE CITY 2 | 4:45, 8 [no Sun] | Fri-Mon: 1:30
TOY STORY 3 | 2:30, 5, 7:30, 9:45 [no Sun] | Fri-Mon: 12:15

WALTHAM
Embassy Cinema, 16 Pine St | 781.736.7852
THE LAST AIRBENDER | Fri-Mon: 1:20, 4:05, 6:50, 9:25 | Tues-Thurs: 2:20, 4:50, 7:30
THE TWILIGHT SAGA: ECLIPSE | Fri-Mon: 1, 3:45, 6:40, 9:30 | Tues-Thurs: 2, 5, 8
CYRUS | Fri-Mon: 1:50, 4:35, 7:20, 9:40 | Tues-Thurs: 2:50, 5:10, 8:10
GROWN UPS | Fri-Mon: 1:30, 4:15, 7:10, 9:35 | Tues-Thurs: 2:30, 5:10, 7:40
KNIGHT AND DAY | Fri-Mon: 1:10, 3:55, 6:30, 9:20 | Tues-Thurs: 2:10, 5, 7:50
PLEASE GIVE | Fri-Mon: 1:40, 4:25, 7, 9:15 | Tues-Thurs: 2:40, 4:50, 8:20

WEYMOUTH
Cameo Theatre, Columbia Square, South Weymouth | 781.335.2777
KNIGHT AND DAY | 1:30, 4:15, 7, 9:20
THE TWILIGHT SAGA: ECLIPSE | 1:15, 4, 6:45, 9:30

WOBURN
Showcase, Main St, Middlesex Canal Park | 781.933.5330
Please call to confirm bookings and for remaining times
THE LAST AIRBENDER | 11:45 am, 2:15, 4:45, 7:15, 9:45 | Fri-Sat: 12:05 am
THE TWILIGHT SAGA: ECLIPSE | 12:30, 3:30, 6:30, 9:30 | Fri-Sat: 12:10 am
THE A-TEAM
GET HIM TO THE GREEK
GROWN UPS
IRON MAN 2
THE KARATE KID
KNIGHT AND DAY
LETTERS TO JULIET
SHREK FOREVER AFTER
TOY STORY 3
TOY STORY 3 DISNEY DIGITAL 3-D

FILM SPECIALS

BOSTON HARBOR HOTEL
Rowes Wharf, Boston | 617.439.7000 | Free admission
MOONSTRUCK | Fri: sunset

BOSTON PUBLIC LIBRARY
Copley Square, Boston | 617.536.5400 | Free admission
CAPTAINS COURAGEOUS | Tues: 6
MAMMA MIA! | Thurs: 2
WOMAN OF THE YEAR | Thurs: 6

MUSEUM OF FINE ARTS
465 Huntington Ave, Boston | 617.369.3300 | $9; $8 students, seniors
PICASSO AND BRAQUE GO TO THE MOVIES + CON EL MISMO AMOR | Fri: 3:40 | Sat, Thurs: 3:30
WOMEN WITHOUT MEN | Fri: 5:30 | Sat: 11 am | Thurs: 5
LE AMICHE | Fri: 7:40 | Sat: 1:10
FAREWELL | Thurs: 7:30

NORTH END BRANCH LIBRARY
25 Parmenter St, Boston | 617.227.8135 | Free admission
PRESENTING LILY MARS | Wed: 6

SOMERMOVIE FEST
Seven Hills Park, Somerville | 617.666.3311 | Free admission
PEE-WEE'S BIG ADVENTURE | Thurs: sunset

SOUTH BOSTON BRANCH LIBRARY
646 East Broadway, South Boston | 617.268.0180 | Free admission
THE BODY IN THE LIBRARY | Tues: 1
HIGH SIERRA | Thurs: 6

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– Jake Hamilton, FOX-TV

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the twilight saga
eclipse

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Film

CAPSULE REVIEWS

OUR RATING

Masterpiece	⊕⊕⊕⊕
Good	⊕⊕⊕
Okay	⊕⊕
Not Good	⊕
Stinks	⊖

A

THE AMERICAN DREAMER | 1971 | Lawrence Schiller and L.M. Kit Carson directed this documentary, which follows Dennis Hopper during the days of preparation before he screened his ill-fated epic *The Last Movie* — the follow-up to *Easy Rider* — for studio executives. | 90m | Brattle: Sat-Sun

⊕⊕⊕ **LE AMICHE | 1955** | Lovers of the great Italian filmmaker Michelangelo Antonioni have cause to rejoice with this new-print revival of his best pre-*L'avventura* feature. The complexly plotted 1955 film, from a story by Cesare Pavese, is an artsy, unsentimental chick flick (the title means "The Girlfriends") that moves among the mostly fractured love lives of five moneyed women who hang out together in Torino. The central figure, Clelia (Eleonora Rossi Drago), sacrifices a personal life for a career she cherishes in the fashion world. She's Antonioni's first pre-feminist heroine, and the way she quarrels with a boyfriend against a background of Torino architecture looks ahead to his later seminal works. Also prefiguring later Antonioni is a moody, beautifully orchestrated scene on a beach. And there's the estranged, suicidal character of Rosetta (Madeleine Fischer), which could fit snugly into *L'avventura*. Finally, there's the cowardly, narcissistic, compulsive womanizer, Lorenzo, played by Gabriele Ferzetti, who expands on this character (but not by much) as the needy male lead in *L'avventura*. | Italian | 104m | MFA: Fri-Sat

⊕⊕⊕ **THE A-TEAM | 2010** | Joe Carnahan's fun big-screen reboot of the '80s TV series takes the quartet of fugitive vigilantes-for-hire into the digital era, and it succeeds because he doesn't let technology overpower personality. This origin story shows how the covert-ops team was framed for a crime. The 'Nam of the original backstory is now Iraq, but you recognize it's a war only by the hardware — the battle is strictly intramural. Our heroes embark on a pyrotechnic quest to clear their names, tangling with Army bloodhound Jessica Biel, CIA-hole Patrick Wilson, and a squadron even more rogue than themselves. Liam Neeson provides gravitas, with a twinkle, to leader Hannibal, whose catchphrase "I love it when a plan comes together" inspires a brisk storytelling strategy in which a plan's explanation and execution are intercut. Sharlto Copley (*District 9*) steals the show as looney-tunes pilot Murdock. | 117m | Boston Common + suburbs

B

⊕⊕ **BABIES | 2010** | Director Thomas Balmès's spare, occasionally stirring documentary toddles to Namibia, Mongolia, the US, and Japan to capture a year in the life of four infants. The San Francisco family comes off at once as a gross cliché of Western privilege, complete with roof-deck Jacuzzi and baby yoga. Such an agenda-laden example, however, leads one to wonder whether the other cultures' depictions also favor the extreme. And the purely observational style dangles many questions. Where are the Namibian men? Why is the Mongolian tot wandering alone without pants through the legs of livestock? (The irony here is that animals often steal the show.) The editing, too, confuses and manipulates — is the missing Mongol mom simply beyond the frame? Cuts from rich nation (birthday cake) to poor (tub of viscera) are predictably pointed but not always thematically coherent. Still, the film stops short of it's-a-small-world platitudes to elicit awe — and *awwws*. | 79m | West Newton

C

CAPTAINS COURAGEOUS | 1937 | Freddie Bartholomew has the Harvey Cheyne role in this adaptation of Rudyard Kipling's tale about a spoiled brat who falls overboard and is picked up by a fishing boat and learns a little something about life from the crew. The strong cast includes Spencer Tracy, Lionel Barrymore, Melvyn Douglas, Mickey

DYNAMIC DUOS | Ida Lupino and Humphrey Bogart in *High Sierra*.

DYNAMIC DUOS II Will Smith and Harry Connick Jr. in *Independence Day*.

Rooney, and John Carradine; Victor Fleming directs. | b&w | 118m | BPL: Tues

⊕⊕ **COCO CHANEL & IGOR STRAVINSKY** | **2009** | "I want to *breathe*," says Coco Chanel as she cuts off her corset. On this May night in 1913, the future fashion powerhouse attends the premiere of Igor Stravinsky's *Le sacre du printemps*, which causes a riot. By 1920, war and revolution had changed the fortunes of these two innovators. The star designer invites the indigent composer (and his wife, Katya, and their children) to live at her villa. Thus begins another tale of passion among the titans. Director Jan Kounen takes the notion that breathing = freedom and unites the rhythms in Igor's music, Coco's obsession with creating a signature perfume, and Katya's lung disease. During the sex scenes, the soundtrack music stops, leaving the beat of Igor and Coco breathing. Despite this provocative motif, the film deflates. Mads Mikkelsen gets mired in brooding as Igor, and Anna Mougalis is merely photogenic as Coco. Yelena Morozova gives a moving performance as the wronged spouse. But what lingers is the fab décor. | 118m | Kendall Square + Coolidge Corner + West Newton

⊕⊕⊕ **CYRUS** | **2010** | Mark and Jay Duplass's third feature is an honest, subtle, unapologetically self-involved gimcrack about what happens after Jamie (Catherine Keener) and her new fiancé (Matt Walsh) try to cheer up Jamie's ex-husband, John (played with bearish resilience by John C. Reilly), by dragging him to a party, where he meets Molly (Marisa Tomei) and takes her home for the night. So far, so good — but Molly has a son, Cyrus (Jonah Hill, showing depth in his enigmatic restraint), a 20-year-old new-age musician who's her spouse in all but conjugal relations. Soon war breaks out. Had this started out as a European film with subtitles, it probably would have been remade by Touchstone into a broad, raunchy, sentimental, Apatow-like comedy — probably also starring Jonah Hill. But the Duplass Brothers got there first, and their version is elliptical, nuanced, and non-judgmental, with hilariously genuine dialogue and exquisite performances, all of it observed with the probing eye of a Frederick Wiseman documentary. | 91m | Harvard Square + Embassy

E

⊕⊕⊖ **EASY RIDER** | **1969** | Dennis Hopper's flower-child American odyssey, starring himself as the jangling doper Billy and Peter Fonda, moody and inexpressive, as the hippie philosopher Captain America, was never much of a movie; the low-grade dialogue and heavy romantic repressiveness were fatuous even in its era. (If anything, its naïveté has grown more touching with the years.) But László Kovács's photography has a beautiful purity, the soundtrack is justly famous (what was the last time you heard "Don't Bogart That Joint" or "I Don't Mind"?), and Jack Nicholson, as the alcoholic lawyer the heroes pick up on their travels, has a hip finesse and a sardonic, self-amused charm that cut a bristling swath through the sleepy film. He's startling — a high-voltage mixture of W.C. Fields, John Barrymore, and Eddie Bracken — and pitched right on the edge of a fresh, contemporary brand of burlesque. | 94m | Brattle: Sat-Sun

⊕⊕⊕⊖ **EXIT THROUGH THE GIFT SHOP** | **2009** | Secretive British underground prankster Banksy has just made his first movie (we think — there's no director credit), a documentary (again, we're going on faith here) that's either a record of guerrilla graffiti pioneers like Shepard Fairey or a thought-provoking look at the bankruptcy of modern art. It appears to be a film project by obsessive-compulsive videographer Thierry Guetta, a French-born, LA-based entrepreneur, husband, and father who runs a vintage-clothing store. The time is right, Banksy decides, for a documentary about the art form he headlines — if only Guetta weren't "someone with mental problems and a camera." Hoping to salvage the project, Banksy suggests Guetta try his hand at street art; the result — thank you, Dr. Frankenstein — is an "overnight artist" who takes the collecting world by storm. Is there a moral here? Or is the tale of Guetta — now known as Mr. Brainwash — an elaborate hoax? Listening to Banksy, who appears hooded and shrouded in silhouette, his voice electronically altered, you'll never be sure. | 87m | Somerville Theatre

F

FAREWELL (L'AFFAIRE FAREWELL) | **2009** | This, the opening-night entry in this year's Boston French Film Festival, is the based-in-fact story of a Reagan-era KGB officer, Sergei Grigoriev (Emir Kusturica), who becomes disenchanted with Communism under Brezhnev and, under the code name Farewell, starts to pass secrets on to the French through a French engineer (Guillaume Canet). Christian Carion (*Merry Christmas*) directs. (Peter Keough's review of the Boston French Film Festival is on page 24.) | French | 113m | MFA: Thurs

G

⊕⊕⊕ **GET HIM TO THE GREEK** | **2010** | Jonah Hill and Russell Brand reunite with *Forgetting Sarah Marshall* director Nicholas Stoller in his boisterous new comedy. Is it a sequel? Kind of. Brand still plays British rocker Aldous Snow, who's now off the wagon and needing a comeback. Hill, however, is a new character entirely: Aaron Green, a young record executive who's been given 72 hours by label owner Sergio Roma (a hilarious Sean "P. Diddy" Combs) to fly from LA to London to retrieve Snow and get him to the Greek Theatre back in LA. En route, the mismatched duo stop at *The Today Show*, where the heroin-addled hipster plans on resurrecting "African Child," the title track of an album that's been called "the worst thing to happen to black culture since the Rodney King beating." If this sounds like a remake of *My Favorite Year* for the new millennium, well, it is. Being a Judd Apatow production, it's also sweet-natured, despite an unrelenting onslaught of raunch. | 107m | Boston Common + Fenway + Somerville Theatre + Suburbs

⊕⊕ **THE GIRL WITH THE DRAGON TATTOO (MÄN SOM HATAR KVINNOR)** | **2009** | In recent screen-adapted crime fiction — Dennis Lehane's *Mystic River* and *Gone Baby Gone*, for example — detectives are heroes and children are victims. In the trilogy by the late Stieg Larsson, the child victim is the hero. Lisbeth Salander (Noomi Rapace), the girl of the title, is zoish, but she *looks* waiflike (in the book, at least — here she resembles Marilyn Manson), and, as flashbacks suggest, she's had a traumatic childhood. Now, she's punked out with piercings and Doc Martens. But her chief weapon is the computer that enables her to hack into the past of malefactors, and that's how she comes to team up with journalist Mikael Blomkvist (Michael Nyqvist), who's investigating the 40-year-old disappearance of a girl from a wealthy family. Niels Arden Oplev's perfunctory adaptation of Larsson's first book veers from Visconti's *The Damned* to Jonathan Demme's *The Silence of the Lambs* without the decadence or the thrills of either. In this case, the victim is Larsson. | Swedish | 152m | West Newton + Arlington Capitol

THE GLORY STOMPERS | **1968** | Dennis Hopper stars here as a motorcycle-gang leader who roughs up the leader of a rival gang (Jody McCrea) and his girlfriend (Chris Noel) and thinks he's settled their hash. Guess again. Anthony M. Lanza directs. | 85m | Brattle: Fri

Continued on p 50

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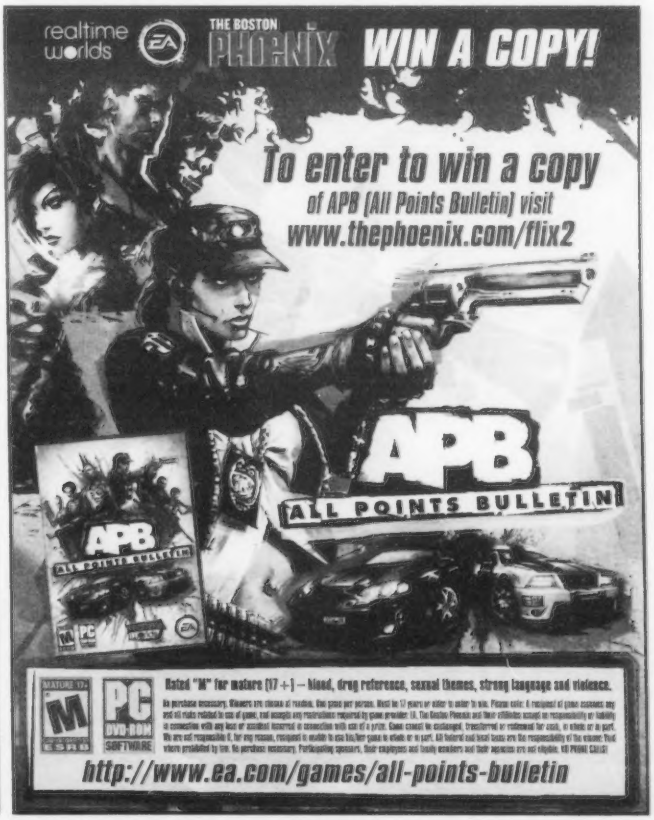

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CAPSULE REVIEWS

Film

Continued from p 49

GOD OF VAMPIRES | 2010 | Hitman Frank Ng (Dharma Lim) is hired to wipe out a Chinese crimelord, but turns out his would-be victim is a vampire, and soon Frank is not the hunter but the hunted. Rob Fitz directs. | 144m | Coolidge Corner: Fri midnight

⊕⊕ **GROWN UPS | 2010** | For a scant idea involving a potpourri of *SNL* alums, this one is a lot funnier than it should be. The *blanche* direction by Dennis Dugan (*Big Daddy*, *Happy Gilmore*) and touch-and-go shtick (bad-ass bunions and Chris Rock as a househusband) are detractions; worse yet, the movie, which was shot here, reduces Woodman's (the revered clam shack in Essex) to a mere burger joint. As for the (loose) nuts and bolts: five elementary-school chums are reunited in their quaint New England home town to inter their former basketball coach and mentor. The most successful, Hollywood bigwig Lenny (Adam Sandler, who wrote as well here), rents out a lake house for the occasion. Puerile adult humor ensues, and Rob Schneider takes one for the team as a toupee-sporting beatnik with a thing for older women — the current one is a St. Pauli granny girl. At least there's the lovely Salma Hayek and Maria Bello to give the cockamamie proceedings some grown-up elegance. | 98m | Boston Common + Fenway + Fresh Pond + Chestnut Hill + Embassy + suburbs

H

⊕⊕⊕ **HIGH SIERRA | 1941** | This gangster classic is brought down for a while by Humphrey Bogart's romance with a clubfooted young woman played by the untalented Joan Leslie; fortunately, beautiful, tough-edged Ida Lupino comes around to redress the balance. John Huston and W.R. Burnett provided a script (based on Burnett's novel) that is lean and straightforward, and Raoul Walsh's direction is graceful, tense, effective. But it's Bogie who holds the movie together, helped out by a spry Warner Bros. ensemble including Alan Curtis, Arthur Kennedy, Jerome Cowan, Barton MacLane, and Henry Travers. | b&w | 100m | South Boston Branch Library: Thurs

⊕⊕⊕ **HOW TO TRAIN YOUR DRAGON | 2010** | Animation directors Dean DeBlois and Chris Sanders have fashioned a family entertainment that functions as a copy of James Cameron's most successful film. It's got the young hero from a war-bred culture who joins sides with the "enemy"; it's got romance (only here, *he's* the chief's *off*-spring); it's got an at-first-untrainable dragon that he bonds with, taming it as they take to the skies; it's dazzlingly presented in 3-D. You might even think it's better than *Avatar*. Hiccup (voiced by Jay Baruchel), the hapless hero, is a scrawny Viking, a dragon hunter-in-training. And he's terrible at it, an embarrassment to his warrior father, Stoick (Gerard Butler). Toothless, Hiccup's cat-like dragon steed, shares DNA with the alien in the directors' *Lilo & Stitch*, and their new film seems cloned from that movie, as well, as a youth secretly fosters a lethal beast. But this one's a real beauty. | 98m | West Newton: Sat-Mon

I

I AM LOVE (IO SONO L'AMORE) | 2009 | Peter Keough's review is on page 26. | Italian | 120m | Kendall Square + Coolidge Corner + West Newton

⊕⊕⊕ **INDEPENDENCE DAY | 1996** | Roland Emmerich's blockbuster posits a July Fourth weekend that begins with the appearance of 15-mile-wide flying saucers over Earth's major cities. President Whitmore (Bill Pullman), a young, seemingly ineffectual, inescapably Clintonesque commander-in-chief, hesitates fatefully when the aliens appear; in the end, though, he rallies the troops with a pep talk as stirring as Henry V's St. Crispin's Day speech, and they overcome their petty differences and human weaknesses and rise to the occasion. The special effects are top-notch, and you'll feel a childlike glee at seeing landmarks like the White House and the Empire State Building blown up. But for all of *Independence Day*'s mayhem and apocalyptic body count, the film's secret is that it's not the least bit mean-spirited. With Will Smith, Jeff Goldblum, Mary McDonnell, Judd Hirsch, Robert Loggia, Randy Quaid, Harvey Fierstein, and Adam Baldwin | 145m | Coolidge Corner: Fri-Sat midnight

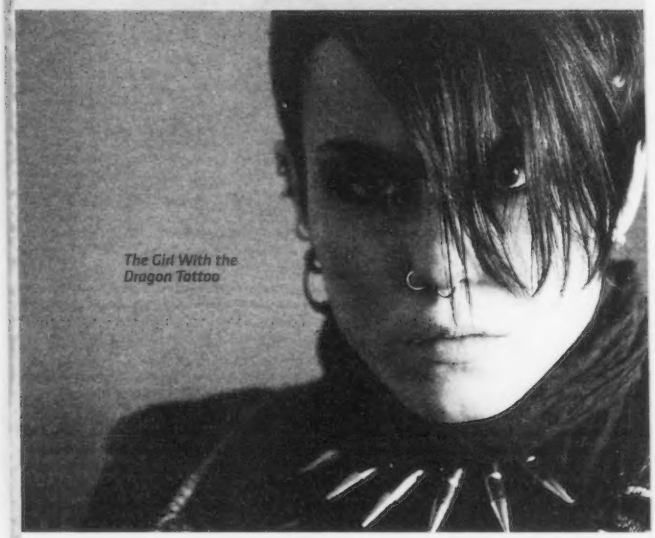
⊕⊕⊕ **IRON MAN 2 | 2010** | Scripted by frequent David Lynch collaborator Justin Theroux, Jon Favreau's sequel to his creaky adaptation of the rusty Marvel standby injects a sly irony that undermines the wisdom of submitting to an Iron Man. And Robert Downey Jr. is back as Tony Stark, everyone's favorite overbearing, charismatic, billionaire demigod. Having saved the world from itself through the power of his omnipotent "high-tech prosthesis," Tony needs a vacation, but that's not likely what with the vengeful Ivan Vanko (Mickey Rourke) developing develops his *own* prototype power suit in a boozy garret in grim, snowy Moscow. Favreau understands that such scenes work much better if the shots are held long enough for them to at least register on the retina. Whether the combatants are Stark and his pal Lt. Colonel Rhodes (Don Cheadle) working off steam battering away at each other in Iron Man suits like Rock 'Em Sock 'Em Robots, or Scarlett Johansson in a leather jumpsuit mopping the floor with a platoon of hired goons, or dozens of battleship-like drones flying off like Roman candles, the battles possess their own daffy clarity and logic. So, too, does the rest of the film. | 126m | Boston Common: Fri-Sat

J

⊕⊕ **JOAN RIVERS: A PIECE OF WORK | 2010** | Opening with capillaried close-ups of its subject's bare face, this competent "year-in-the-life" documentary from Ricki Stern and Anne Sundberg hints at an unmasking. Yet it's hardly a surprise to learn that the 75-year-old comic is needy, hard-driving, and relentlessly self-flagellating. Or that she's only fitfully funny, her *Celebrity Apprentice* stint notwithstanding. Still, Rivers remains a complex and sympathetic figure throughout, her semi-iconic status cemented in the groundbreaking gynecological punch lines of her '60s rise, the suicide of her husband, and a humility at odds with her filthy-mouthed-old-diva shtick. Afternoon stand-up at a no-name Bronx bar? Rivers takes

DYNAMIC DUOS III Nicolas Cage and Cher in *Moonstruck*.

Video Clips


The Girl With the Dragon Tattoo

⊕⊕ **THE GIRL WITH THE DRAGON TATTOO [MÄN SOM HATAR KVINNOR] | Music Box Films** | In recent screen-adapted crime fiction – Dennis Lehane's *Mystic River* and *Gone Baby Gone*, for example – detectives are heroes and children are victims. In the trilogy by the late Stieg Larsson, the child victim is the hero. Lisbeth Salander (Noomi Rapace), the girl of the title, is 20ish, but she *looks* waiflike (in the book, at least – here she resembles Marilyn Manson), and, as flashbacks suggest, she's had a traumatic childhood. Now, she's punked out with piercings and Doc Martens. But her chief weapon is the computer that enables her to hack into the past of malefactors, and that's how she comes to team up with journalist Mikael Blomkvist (Michael Nyqvist), who's investigating the 40-year-old disappearance of a girl from a wealthy family. Niels Arden Oplev's perfunctory adaptation of Larsson's first book veers from Luchino Visconti's *The Damned* to Jonathan Demme's *The Silence of the Lambs* without the decadence or the thrills of either. In this case, the victim is Larsson. | **Swedish | 152m**

⊕⊕ **SOLITARY MAN | Weinstein/Sony** | By the fourth time Michael Douglas wakes up hungover and shirtless on a sour double bed, we get it: he's old. Can we move on? As it turns out, "moving on" is precisely the theme of this prolix, contrived, intermittently amusing ode to aging-roueism from Brian Koppelman and David Levien. Douglas plays used-car magnate Ben Kalmen, who's tanned, crisply suited, and oozing success just before getting a wonky EKG. "Around six and a half years later," according to a title card, Ben is out of control. His stalwart wife (Susan Sarandon) is long since history. Now he sleeps with younger women and the daughters of younger women. The result: a downward spiral ending up back in the arms of old pal Danny DeVito. "You can't cheat death by sleeping around," the ex tells him, or words to that effect. Douglas and the rest of the cast do their best, but this is a *movie* whose EKG is wonky. | **90m**

⊕⊖ **BROOKLYN'S FINEST | Anchor Bay** | Somebody must have drawn up a computer program on *Crash*-like multi-narrative screenplays, because it's infected the system and won't go away. This police thriller from Antoine Fuqua is the latest victim, as the three title policemen, acting independently, wind up on a collision course fraught with phony serendipity and irony. Tango (Don Cheadle) is an undercover cop torn between his friendship with Caz (Wesley Snipes), the thug he's shadowing, and the racist department that scorns him. Sal (Ethan Hawke) is a narc willing to score dirty money to buy his family's dream home. And Eddie (Richard Gere) starts the day with a drink and a gun stuck in his mouth and just wants to get through the few days until his retirement so he can move in with a hooker. Much blood and many movie allusions later, it all ends as preposterously as it began. If this is Hollywood's finest, it's time to call in Internal Affairs. | **125m**

it, sequins on and f-bombs flying. Her famously worked-over features may not move, but such moments affectingly expose the panic beneath all that pancake. | 84m | Kendall Square + Coolidge Corner + West Newton

K

⊕⊕⊕ **THE KARATE KID | 2010** | To its credit, Harald Zwart's update of the 1984 hit *The Karate Kid*, which transplants the post-*Rocky* template into China, doesn't leave you asking, "Why?" The answer, nonetheless, is that producer Will Smith wants a franchise for his boy. So we have Jaden Smith as Dre Parker, who finds himself in China when his single mother (Taraji P. Henson, a hit in an underwritten part) gets a job there. And though a bit green, he matches Ralph Macchio's original kid kick for kick. Jackie Chan as Mr. Han also holds his own against Pat Morita's Mr. Miyagi, especially when he prevents a key dramatic scene from collapsing into comedy. The Chinese setting erases the fish-out-of-water feel of the original — not to mention providing the host country with some great PR. One question lingers, however: why isn't this called *The Kung Fu Kid*? | 132m | Boston Common + Fenway + Fresh Pond + Chestnut Hill + suburbs

THE KILLER INSIDE ME | 2010 | Peter Keough's review is on page 26. | 109m | Kendall Square

⊕⊕⊖ **KNIGHT AND DAY | 2010** | With a mischievous grin, Roy Miller (Tom Cruise) gazes into the distrusting eyes of June Havens (Cameron Diaz), who's spent the last 18 hours drugged unconscious, and explains why she's not wearing her clothes. "I've been trained to defuse a bomb in the dark with nothing more than a pin and a junior Mint. I think I can get you into a bikini without looking," he says, before adding, "I'm not saying that's what I did." Creepy. But then, this is Cruise we're talking about, and for once, this aspect of his presence actually adds to a role. He spends much of this locally shot film from James Mangold (*3:10 to Yuma*) as a fast-acting enigma; he'll do anything — or kill anyone — to protect the beautiful blonde Bostonian he's dragged into a world of espionage, pursued by dozens of gunmen and a determined federal agent (Peter Sarsgaard). And though the movie suffers from over-edited action, the quirky leads keep things headed north by northwest. | 109m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Embassy + Arlington Capitol + suburbs

L

THE LAST AIRBENDER | 2010 | M. Night Shyamalan brings Nickelodeon's animated TV series to the big screen, with Noah Ringer as the Avatar who has to prevent the Fire Nation from enslaving Earth, Air, and Water. | 103m | Boston Common + Fenway + Harvard Square + Fresh Pond + Chestnut Hill + Embassy + suburbs

LOVE RANCH | 2010 | Brett Michel's review is on page 26. | 118m | Kendall Square

M

MAD DOG MORGAN | 1976 | This Australian drama features Dennis Hopper as a legendary Outback outlaw of the 1800s. David Culpilil (*Walkabout*) also stars; Philippe Mora directs. | 102m | Brattle: Tues

⊕⊕⊕ **MAMMA MIA! | 2008** | The Abba musical, helmed by stage director Phyllida Lloyd, sails to a real Greek island with its fairytale aura intact. Its "princess," Sophie (Amanda Seyfried), has secretly invited to her wedding three ex-lovers (Pierce Brosnan, Stellan Skarsgård, and Colin Firth) of her American expat mother Donna (Meryl Streep), certain that one is her father. To these nimble comic players, add Julie Walters and Christine Baranski as Donna's pals. The story's Nordic-meets-Mediterranean mix begets an irresistible visual feast of gold and azure — wispy blond hair backlit by the twinkling sea. That said, the dance numbers are passable, and the songs, though frothy fun, are arguably best heard on a transistor radio. It's the up-for-a-pratfall Streep who makes the fluff three-dimensional, sweetly letting her daughter go in one song, releasing pent-up frustration in the showstopping ballad. The actress makes Donna's unapologetic ability to move easily among a multitude of roles — innkeeper in overalls, mother in a peasant dress, diva in platform boots — a statement on her own relevance and capacity to reinvent herself. | 92m | BPL: Thurs

⊕⊕⊕ **A MATTER OF SIZE [SIPPUR GODOL] | 2009** | Director duo Sharon Maymon and Erez Tadmor have fashioned a look at a group of blue-collar Israeli men (and one woman) and how they came to accept who they are. Sounds like your usual coming-out tale, no? Except that they're not gay. (Well, one is.) They're fat. And getting fatter. Oh, and they're sumo wrestlers. The 340-pound Herzl (former drag performer Itzik Cohen), who's shamed out of his weight-loss group, faces further indignity when he loses his job as a dining-room cook for being unpresentable. Taking a job as a dishwasher in a Japanese restaurant, Herzl discovers the joys of the *gendai budo* when a match being played on the eatery's TV leaves him spellbound. Soon the establishment's owner, Kitano (Togo Igawa), is reluctantly coaching Herzl and three of his friends, and the "fatsos in diapers" gradually earn the master's respect. Add a subplot of plus-sized romance and you're looking at a big charmer. | Hebrew + Japanese | 90m | West Newton

MOONSTRUCK | 1987 | Playwright John Patrick Shanley won a Best Original Screenplay Oscar for this story of nearing-40 Brooklyn bookkeeper Loretta Castorini (Cher), who after the death of her husband in a bus accident accepts a proposal from sensible, middle-aged Johnny Cammareri (Danny Aiello) but then falls for his more passionate younger brother, Ronny (Nicolas Cage). With Olympia Dukakis as Loretta's mother and Vincent Gardenia as her possibly philandering father; Norman Jewison directs. | 102m | Boston Harbor Hotel: Fri sunset

O

OFF AND RUNNING | 2009 | Nicole Opper made this documentary about Brooklyn teen Avery, whose the adopted child of white lesbian Jewish parents and has two siblings, one of them Korean. Avery is looking to have a college track career, but that's in jeopardy now that she's contacted her birth mother and started cutting class. | 76m | Coolidge Corner: Thurs

⊕⊕⊖ **ONDINE | 2009** | Love in a Neil Jordan film is almost always impossible: a guy falls for another man's wife, or for his own mother, or (unwittingly) for another guy, or for the Blessed Virgin Mary. In his new film, a beautiful woman (Alicja Bachleda) plops into a fisherman's net and says, "I'm yours forever." What could be easier than that? Plenty, it turns out. For one thing, the guy (Colin Farrell) is Irish. Also, his name is Syracuse, which everyone shortens to "Circus" because he acts like a clown. And there are the usual family problems. His consist of a boozy ex-wife and an overly precocious daughter, Annie (Alison Barry), in a wheelchair; hers are murkier, what with that creepy stranger hanging around. Finally, there's the myth of the selkie, the race of Celtic seal women whose checkered dealings with landsmen Annie has been reading up on at the library. Charming as always, Jordan goes a little easier on his foolish mortals this time, but only at the expense of increased melodrama, cliché, and sentimentality. | 110m | Kendall Square

P

⊕⊕⊕ **PEE-WEE'S BIG ADVENTURE | 1985** | The talents of Pee-wee Herman and director Tim Burton make this film sprout a sort of storybook cartoon surrealism everywhere you look. The plot is blithely borrowed from de Sica's *The Bicycle Thief*: someone makes off with Pee-wee's prized possession, a custom-designed Schwinn as red as his bow tie, and he journeys through hell, high water, the Alamo, and every set on the Warner Bros. lot to get it back. Whether up against an escaped convict, a ghoul of a truckdriver, or a slavering gang of Hell's Angels, Herman carries his charisma like a nasty, merry tune. With E.G. Daily, whose child-woman persona is the perfect match for our P.W. | 90m | Seven Hills Park [Somerville]: Thurs

⊕⊕ **PICASSO AND BRAQUE GO TO THE MOVIES | 2008** | Picasso seems to have done so, though preferring Chaplin slapstick and cowboy silents to artsy fare, and biographers place him at several screenings of Lumière shorts. Maybe Braque loved cinema too, but, believe it or not, there isn't a single example of him attending a movie in this documentary about his going to the movies! Even more troubling, there's no proof anywhere of this film's key premise — that cinema was the catalyst for these artists' pre-World War I forays into Cubism. One interviewed art critic can do no better than the idea that there's a conceptual relationship between movies and Cubist painting, that both foreground "objects transforming." So why bother with this Martin Scorsese-produced, Arne Glimcher-directed documentary? For the lovely tinted clips from early cinema. For the astute interviews with film historian Tom Gunning. And for random on-screen visits with lots of today's best artists, the most congenial of the bunch being Chuck Close. | 62m | MFA: Fri-Sat + Thurs

⊕⊕⊕⊖ **PLEASE GIVE | 2010** | Is Nicole Holofcener is one of the dozen or so best directors in America? You might think so after watching this funny, heartbreaking about a Manhattan couple, Kate (Catherine Keener) and Alex (Oliver Platt), who are looking to expand into the apartment next door, and the curmudgeonly 90-year-old owner of that apartment, Andra (Ann Morgan Guilbert), who refuses to oblige them by dying. Andra's granddaughter Rebecca (Rebecca Hall) dotes on the old lady's needs and endures her unthinking abuse; Rebecca's sister Mary (Amanda Peet), on the other hand, has no problem telling grandma what a miserable person she is. And who isn't, in this film? But some try harder than others to find happiness or goodness or a human connection, and on those rare occasions when they succeed, their small triumphs make all the difference. | 90m | Kendall Square + Embassy

PRESENTING LILY MARS | 1943 | Lily (Judy Garland) is a small-town girl who's dying to be a Broadway star, but she's not making any impression on producer John Thornway (Van Heflin). So she follows him to New York and has better luck there; she even gets her big break when the star goes down, but it doesn't turn out the way you might expect. Norman Taurog directs, from the novel by Booth Tarkington. | b&w | 104m | North End Branch Library: Wed

Continued on p 52

FROM THE PRODUCERS OF 'AMERICAN PSYCHO'
SPELLBINDING CINEMA
CAPTURES MUCH OF THE NIHILIST SOUL OF THOMPSON'S NOVEL
SALON
FULLY THRILLING
PART IN-YOUR-FACE EXPLOITATION FLICK PART VISUALLY STUNNING COOLLY SEDUCTIVE NOIR
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CASEY AFFLECK
JESSICA ALBA
KATE HUDSON
THE KILLER INSIDE ME
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CAPSULE REVIEWS

Film

Continued from p 51

R

RESTREPO | 2010 | Peter Keough's review is on page 26. | 94m | Kendall Square

⊕⊖ **ROBIN HOOD | 2010** | This pointless, uninspired rehash from Ridley Scott posits Robin Longstride (Russell Crowe) as one of the companions of Richard the Lionheart (Danny Huston), who's headed home after 10 years of vainglorious crusading against the Muslims. Robin arrives in England bearing the armor and identity of Sir Robert Loxley, late retainer to King Richard, and everyone at Loxley's manor in Nottingham — meaning his widow, Marion (Cate Blanchett), and his blind father, Walter (Max von Sydow) — is happy to pretend that Robin is indeed Robert, so as to keep Prince John (Oscar Isaac) from laying claim to the property. Cue the sputtering, half-hearted romance between Robin and Marion, and don't look for much from Robin's raffish companions — Allan A'Dayle (Alan Doyle), Will Scarlett (Scott Grimes), and Little John (Kevin Durand) — or Friar Tuck (Mark Addy). Well, maybe in the sequel. | 131m | Fresh Pond + suburbs

⊕⊕ **THE ROCKY HORROR PICTURE SHOW | 1975** | This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. | 100m | Harvard Square: Sat midnight

S

⊕⊖ **THE SECRET IN THEIR EYES (EL SECRETO DE SUS OJOS) | 2009** | *The Counterfeiters* (Austria) won in 2008, *Departures* (Japan) triumphed in 2009, and in 2010 the Best Foreign Language Film Oscar went to this piece of crap from Argentina. It seems that as soon as they see subtitles, the Academy voters feel free to succumb to their worst instincts regarding kitsch, cliché, and cornball contrivance. You know you're in trouble when a character wants to write a novel; here it's retired Buenos Aires court officer Benjamín Espósito (Ricardo Darín), who's obsessed with an unresolved case of rape and murder from 1974, and haunted by the undying love of the victim's husband, and the man's quest for justice, and the court's failure to find and punish the culprit. But could *The Secret in Their Eyes* also be about Benjamín's own unresolved case, his love for court prosecutor Irene (Soledad Villamil)? Given its clumsy flashback structure, its clanging platitudes, and its awful soundtrack, the Academy appeal of director Juan José Campanella's bloated noir is no secret. | Spanish | 129m | West Newton + Arlington Capitol

⊕⊕⊕ **SEX AND THE CITY 2 | 2010** | What with Miranda (Cynthia Nixon) getting shit from her boss, Charlotte (Kristin Davis) watching Harry (Evan Handler) ogle their "Erin-go-braless" Irish nanny (Alice Eve), and Carrie (Sarah Jessica Parker) fretting that her marriage to Big (Chris Noth) has lost its sparkle, the Big Apple is getting a little wormy. So it's a relief when, following the lavish, Liza Minnelli-officiated wedding of Anthony (Mario Cantone) and Stanford (Willie Garson), a sheikh invites Samantha (Kim Cattrall) and her three best friends to spend an all-expense-paid free week in Abu Dhabi. It's a chance for the girls to play at being single in a world of unimaginable luxury, and for an hour or so, the film doubles as an Abu Dhabi promotional video. But there's a snake in this Garden of Paradise — yes, sex. (As in, kissing in public.) Not to mention one of Carrie's old boyfriends (John Corbett). In the end, of course, there's no place like home (*i.e.*, New York), where everybody's troubles melt like lemon drops. For a franchise that was supposed to be adventurous about sex, this film (directed by Michael Patrick King, the series's executive producer) is about as cutting-edge as *The Love Boat*. But if you're a fan, you'll get your money's worth. | 147m | Boston Common + + Somerville Theatre + suburbs

⊕ **SHREK FOREVER AFTER | 2010** | For his fourth outing, Shrek (voiced in his usual brogue by Mike Myers) has left the land of Far, Far Away and entered a midlife crisis by way of *It's a Wonderful Life*. And if the screaming kids in the theater don't get to you, then the not-too-jolly green ogre's three burping, farting, and also screaming offspring will — they even drive daddy to smash their birthday cake, flee their party, and make a deal with Rumpelstiltskin (Walt Dohrn — Paul Reubens should sue). The resulting Shrek-less reality finds Princess Fiona (Cameron Diaz) embracing her inner ogress — odd, given that it was Shrek who inspired her to shed her human form. As she falls in love with him all over again, an accompanying song insists, "The world had less color without you." You'll agree when you observe the washed-out 3-D palette of this (let's hope final) installment, which is limply directed by *Deuce Bigalow: Male Gigolo*'s Mike Mitchell. | 93m | Fresh Pond + suburbs

⊕⊕ **SOLITARY MAN | 2009** | By the fourth time Michael Douglas wakes up hungover and shirtless on a sour double bed, we get it: he's old. Can we move on? As it turns out, "moving on" is precisely the theme of this prolix, contrived, intermittently amusing ode to aging-rouéism from Brian Koppelman and David Levien. Douglas plays used-car magnate Ben Kalmen, who's tanned, crisply suited, and oozing success just before getting a wonky EKG. "Around six and a half years later," according to a title card, Ben is out of control. His stalwart wife (Susan Sarandon) is long since history. Now he sleeps with younger women and the daughters of younger women. The result: a downward spiral ending up back in the arms of old pal Danny DeVito. "You can't cheat death by sleeping around," the ex tells him, or words to that effect. Douglas and the rest of the cast do their best, but this is a *movie* whose EKG is wonky. | 90m | Kendall Square + West Newton

⊕⊖ **SPEED | 1995** | Fresh from enlightenment in *Little Buddha*, Keanu Reeves plays a Los Angeles bomb-squad cop stuck on a bus rigged by mad bomber Dennis Hopper to explode if it slows to less than 50 miles per hour. While perky Sandra Bullock takes the wheel from the wounded driver, Reeves tries to save the passengers, all the while being taunted by Hopper over a cell phone. Soon the bus and the movie are going in circles — the former around the runways of LAX, the latter around hackneyed action-thriller clichés. What's the point? "Bombs explode," explains Hopper. "That's their meaning. That's their beauty." In Hollywood, "bomb" has a different meaning, and that's the one that applies to this movie. | 135m | Brattle: Wed-Thurs

SUPER MARIO BROS. | 1993 | Reputed to be hilariously bad, this take on the popular video game stars Bob Hoskins as Mario Mario, John Leguizame as Luigi Mario, Dennis Hopper as King Koopa, and Samantha Mathis as Princess Daisy. | 104m | Brattle: Sat

T

⊕⊕⊕⊖ **TOY STORY 3 | 2010** | Woody (Tom Hanks), Buzz (Tim Allen), and the gang are analog toys in a digital world. Their owner, Andy, is now on his way to college. And though at first, day care seems like a heavenly reward for the abandoned toys, a candy-colored world of adorable anthropomorphic items like themselves. But then the kids show up, all apparently in need of Ritalin, and the other toys are not as friendly as they seem. *Toy Story 2* was getting a little stiff in the joints, and at times this third outing, also directed by Lee Unkrich, succumbs to sentimentality, repeating platitudes about loyalty and family and the usual palaver. But it maintains its themes of transience, loss, and mortality: after their owner grows up, the magic disappears, and toys become once again a manufactured product, threadbare, unloved, and doomed for the dump. Pitted against that inevitability is the spunk and ingenuity of Woody and Buzz and their pals — not to mention the genius of the filmmakers who give them life. | 109m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Chestnut Hill + Arlington Capitol + suburbs

THE TRIP | 1967 | That would be the one taken by Peter Fonda as a TV-commercial director who goes into a funk when his wife (Susan Strasberg) leaves him — whereupon Bruce Dern steps in and takes him to Dennis Hopper's pad for a little acid. Roger Corman — ooh! — directs. | 85m | Brattle: Fri

THE TWILIGHT SAGA: ECLIPSE | 2010 | Peter Keough's review is on page 25. | 94m | Boston Common + Fenway + Harvard Square + Fresh Pond + Chestnut Hill + Embassy + suburbs

W

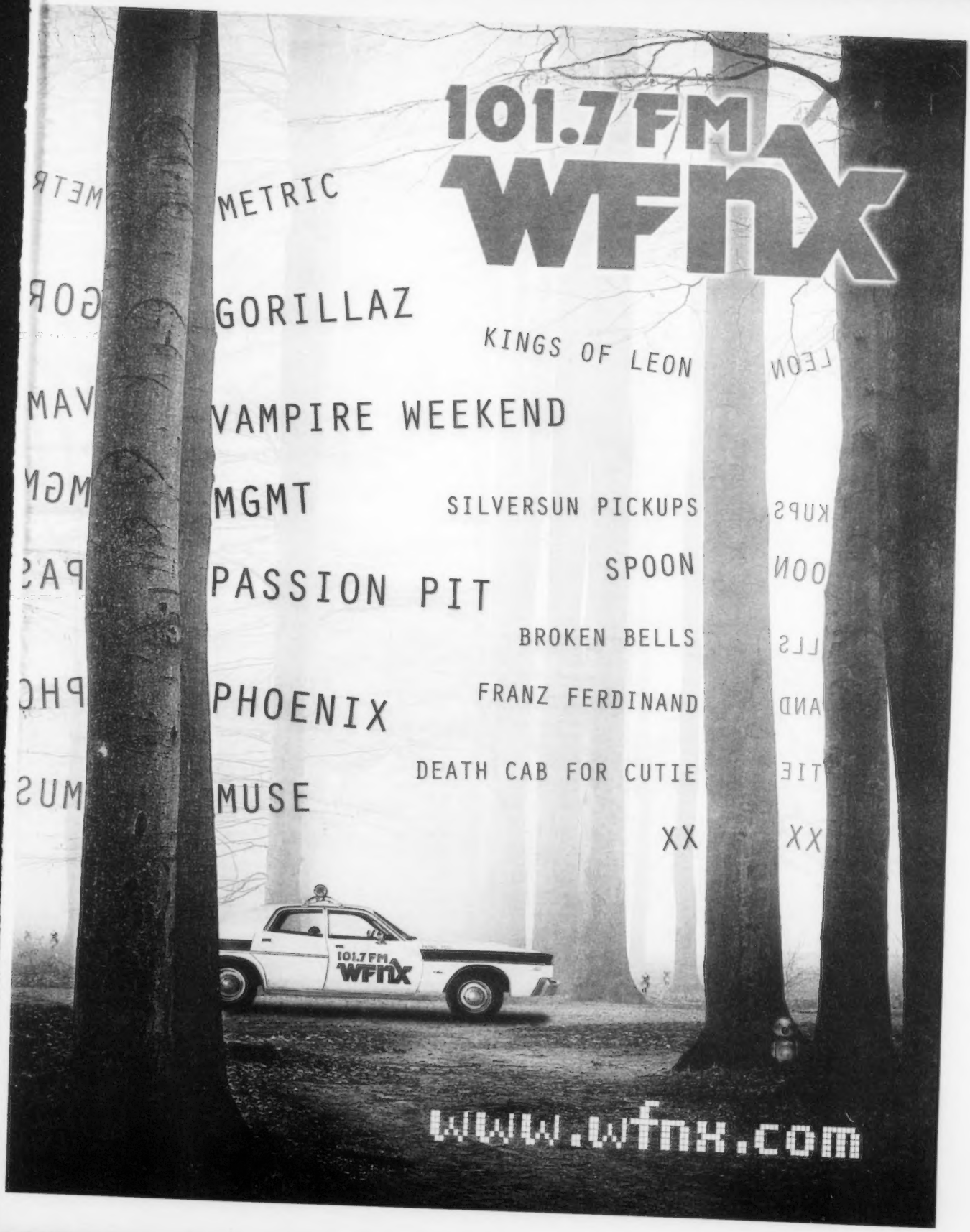
⊕⊖ **WATERWORLD | 1995** | Kevin Costner is the mariner, a seafaring loner with webbed feet and gills behind his ears who drifts through the wet world created when global warming melts the polar ice caps and submerges the Earth under water. He becomes the reluctant guardian of Helen (Jeanne Tripplehorn) and her young charge, Enola (Tina Majorino), an ingratiating brat who's said to have tattoo'd on her back the map to Dryland, the mythical last outpost of terra firma. Once the Smokers, a group of pirates led by Dennis Hopper, enter the picture in pursuit of Enola, the film can get down to its $200 million worth of explosives-and-stunt-laden business. There are truly spectacular FX, thrilling toys, and astounding, surreal images. For the most part, though, the film is a specious rehash of old sci-fi chestnuts. | 135m | Brattle: Wed-Thurs

⊕⊕⊕ **WINTER'S BONE | 2010** | Noir may be the MSC of genres — a little pinch makes almost any film tastier — but does it work for Ozark gothic drama? Yes. Adapted from Daniel Woodrell's novel by Debra Granik, *Winter's Bone* centers on the woes of wise-beyond-her-years teenager Ree (Jennifer Lawrence), who's taking care of two younger siblings and a catatonic momma — her meth-cooking father is MIA. Utterly destitute, Ree and her brood have already been reduced to eating squirrels when the sheriff announces he's going to seize Ree's house unless she can find her bail-jumping daddy. That sends her sniffing around the local metherati and stirring up more trouble than she bargained for. Redolent of *Searching for the Wrong-Eyed Jesus*, *What's Eating Gilbert Grape*, and just a hint of *Cummo*, the film doesn't always ring true, and the over-earnest dialogue has its share of clunkers. But the deft cast (which includes *Deadwood* alums Garret Dillahunt and John Hawkes) makes this Sundance Grand Jury Prize winner shine. | 100m | Kendall Square + Coolidge Corner + West Newton

⊕⊕⊕ **WOMAN OF THE YEAR | 1942** | The first screen pairing of Katharine Hepburn and Spencer Tracy, and the sparks fly. Tracy is the sportswriter trying to "tame" Hepburn, a world-famous political reporter with no time for a private life. It gets preachy and groaningly conventional toward the end, but the sparring between Tracy and Hepburn is enough to keep you watching. George Stevens directed. | b&w | 114m | BPL: Thurs

WOMEN WITHOUT MEN | 2010 | Adapting the novel by Shahrnush Parsipur, Iranian visual artist Shirin Neshat posits the experiences of four women back in 1953 as Britain and the US join forces to remove Iran's democratically elected government. | Persian | 99m | MFA: Fri-Sat + Thurs

DYNAMIC DUOS IV Kevin Costner and Dennis Hopper in *Waterworld*.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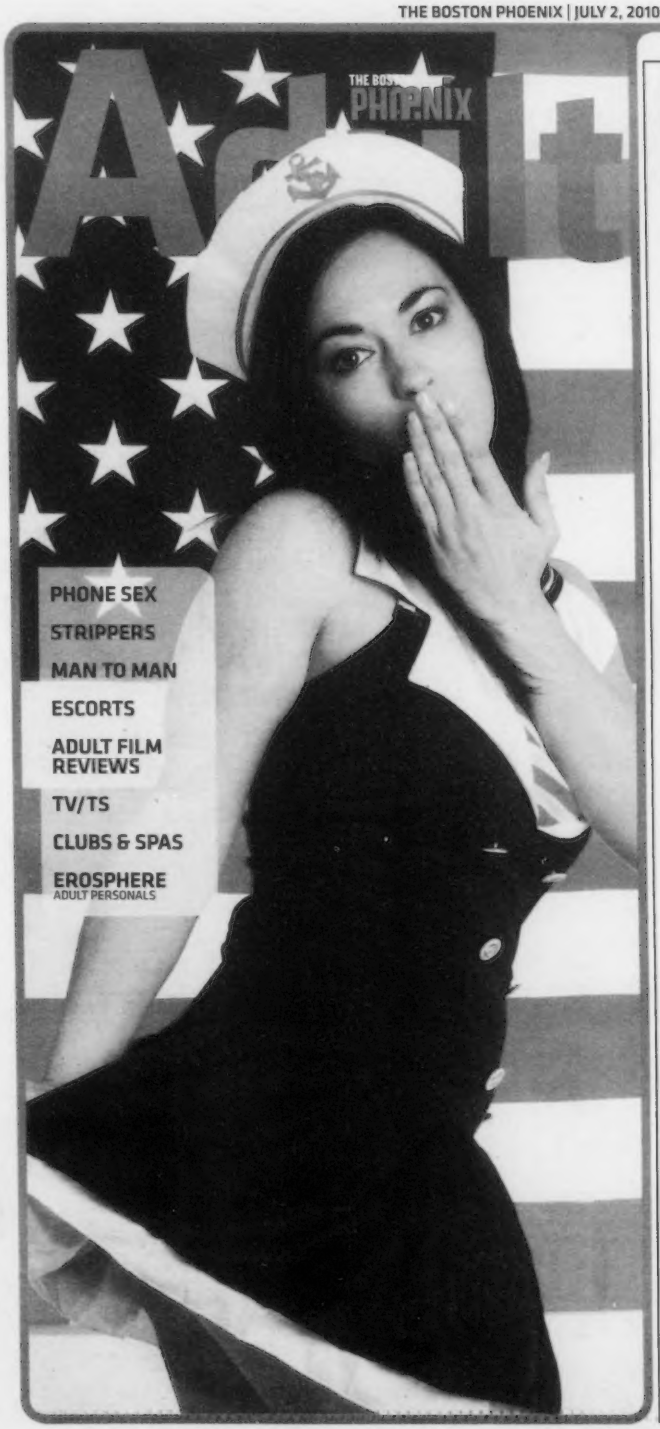

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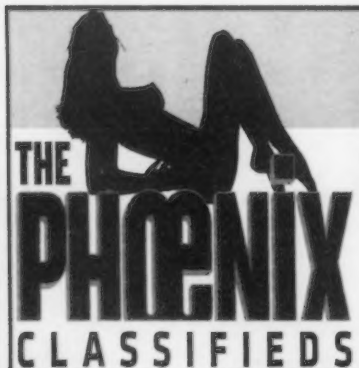

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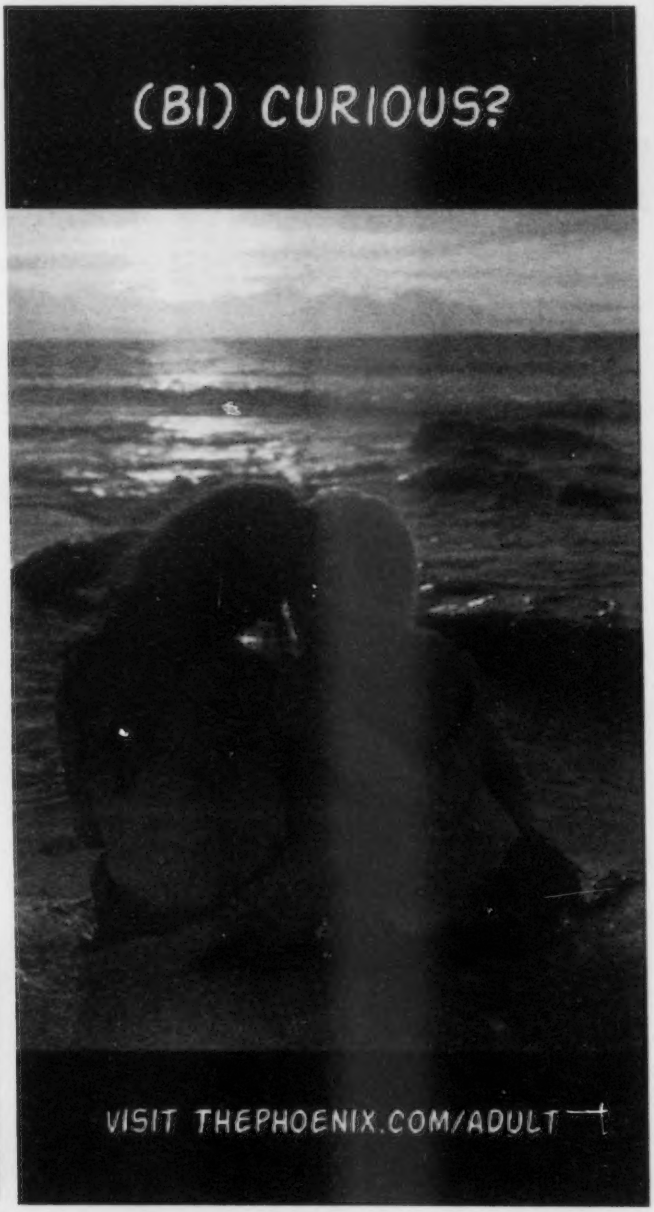

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Dear Miss Adventure,

What gives with one sex going shirtless but not the other? No fair!

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Dear TIOA,

Excellent question and one that has plagued us for years. We see it all the time: good and bad. From the buff martial arts god jogging in the park to the fat hairy guy parked on the bench eating a tuna fish sandwich: mens chests abound in hot weather and some should be bound -in bras! Unfortunately, the Powers That Be come down on the side of dudes regarding shirtlessness -and we protest! If only on aesthetic grounds. Either everybody gets to sunbathe or no one gets to sunbathe. Folks from outer space, oddly enough,have also weighed in on this very bare daring issue and made it part of their way-out religion. Meet the Raelian Movement: eccentric alien-based cult and seemingly unlikely pro-topless advocates, bless their little green hearts. Leading the group is former French journalist and current 70s white-space-pants-suit-take-me-to-your-leader type, Rael, whose 1973 encounter with the "our human creators from outer space" left him with a bizarre haircut and an unshakeable vision of the future where the "No Shoes No Shirt" rule gets you service. Plus, the cosmic visitors imparted an important Message to Rael which loosely translates as "Show us your tits!!" Having already signed the online National Topless Day petition prior to reading the fine print (always do that!) Miss A is now awaiting orders from the Mothership. It's all there, go to www.gotopless.org.

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★PORN REVIEWS

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THAT'S MY GIRL

Starring: Jesse Jane, Riley Steele, Krissy Lynn, Brandy Blair, Brandy Talore, and Juliette Bardot

Director: Robby D Studio: Digital Playground

This is the first Robby D "capture" I've ever seen that didn't start with exposition and to be honest, I'm not really sure how to feel about that. On the one hand we get right into the action with Jesse Jane, Brandy Blair and Manuel Ferrara, but on the other we don't get any of the little touches that I've come to expect from Mr. D; namely the subtle, dark ambience score and the over informative exposition. Vignette one is a standard threesome (don't get me wrong, it's plenty hot), but scenes two and three are where this picture takes off! First, you have lesbian couple Juliette Bardot and Yurizan Beltran who are looking for Charles Dera to spice things up for them: Ms Bardot is the loudest, craziest queefer I've ever encountered in pornography or real life, for that matter. Seriously, it's nuts, you'll just have to watch it. Next, the wonderful Krissy Lynn and Manuel Ferrara deliver what I think is the best sex scene of the production, spiced with the weirdest pillow talk ever (the highlight of that exchange being, "[My Husband] fucked me last week and I thought of you!"). 9 out of 10 boners!

STUDIO 69

Starring: Alektra Blue, Brynn Tyler, Ryder Skye, Kristina Rose, Madelyn Marie

Director: Laurent Sky Studio: Wicked Pictures

I was under the impression that this would be some weird expose of Manhattan's infamous late 70's club viewed through the distorted lens of a pornographer, even though that point of view may be more accurate than any of mainstream cinema's thoughts on the whole scene. Instead, this movie is about models, I guess. And they are in a studio, for sure. It might even be Studio 69 on some lot. Anyway, there is no plot given to you, so I made up a very detailed background for every girl as a supplement to the movie, but I doubt any of you care. Jerks. Alektra Blue is... well, she's Alektra Blue. Don't give me that look, you know who she is. You either want to see (more of) her naked and having sex or you don't. The best scenes to check out are two and five, featuring Kristina Rose and Ryder Skye, respectively. Kristina Rose because, man, that chick is crazy! Loud as hell, dirty talk that is actually arousing instead of uncomfortable, and she actually has a bush! Can you believe it?! Ryder Skye because, well, I just have a thing for her. Hey, don't judge me, man. You're the one reading porn reviews in the Phoenix.

THIS AIN'T I DREAM OF JEANIE: XXX

Starring: Shawna Lee, Jazy Berlin, Missy Woods, Ashlyn Rae, and Carolyn Reese

Director: Axel Braun Studio: Hustler Video

What happens when a lesbian couple moves next door to you, your magic genie, and a perverted fellow astronaut in 1960's Florida? Sex, apparently, and lots of it! Just don't cross Jeanie or she might turn someone into a dildo or wish away your free will and memory, turning you into a sex drone. This delightful ruining of any childhood memories associated with I Dream of Jeanie is sexy and funny in an intentional, tongue in cheek sort of way. The sets and wardrobe look fantastic and the acting is not bad, actually! Shawna Lee is beautiful, she really is, but if I were you, I would just skip to the scenes involving the lesbians. Thumbs up!

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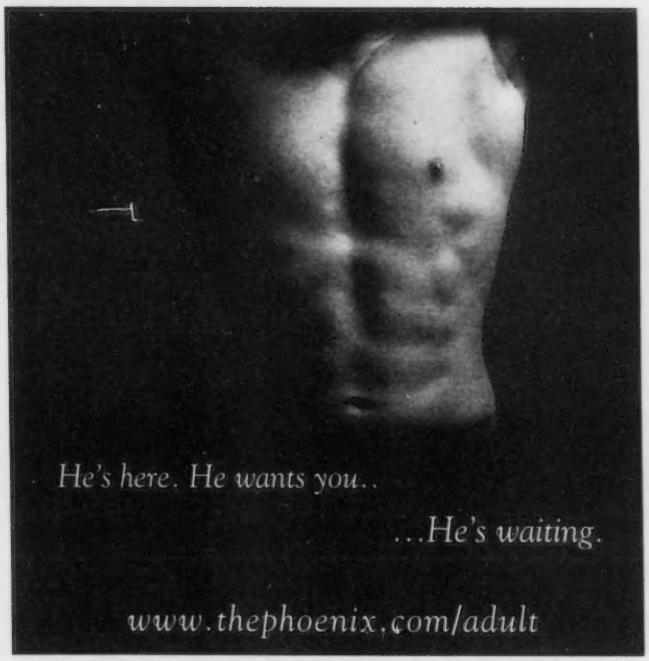

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Singles or couples. I'm available for sexy, fun times mostly on weekends. You won't be disappointed if you call! Box 74101 (xp6/29)
CLEAN & DISCREET
WM, 48, clean, discreet, in good shape, likes pantyhose, high heels and miniskirts, smooth body from the neck down. Seeking somebody else who likes to dress up, for oral. Box 29801 (xp7/29)
VERY HORNY
Looking to get f*cked. I have a hot ass and a smooth pink hole that is just waiting to get pounded! Box 44481 (xp7/25)
LET'S HOOK UP!
Male, 25, wants to hang out. Stamford, CN area. Let's have some fun! Box 61171 (xp7/4)
GREAT BLOW JOBS
Rhode Island area guy, good-looking, looking for another discreet guy who loves to receive a great blow job. Reciprocation optional. Box 57662 (xp7/14)
AGGRESSIVE TOP
Married male, 57, looking for bottom guys, all ages and shapes, who love wearing hot underwear, jock straps, nipple work, c*ck rings, fisting, golden showers, having his man-hole stretched. Box 63352 (xp8/12)
HOT SEX ON A DAILY BASIS
I'm a really cute CD with a smooth, laser-treated body. Really sweet and fun to be with. I love huge c*ck and I'm looking for a steady boyfriend with a thick 8" or more. When you walk in the door I'll be dressed sexy. Have a cute face, beautiful, natural, long dark curly hair. Love to deep throat and lock up at you with my submissive puppy dog eyes. Looking forward to having your c*ck in my perfectly clean ass all night long! Box 39252 (xp9/16)
LOVES DRESSING UP WHILE...
receiving oral. WM, 48, clean, discreet, fit, 5'8", 170lbs, smooth body from the neck down, likes wearing pantyhose, heels and miniskirts. Seeking another CD, in good shape, to get together with. Box 29802 (xp8/27)
SLENDER MALE
7.5" cut, shaved balls, all top. Love to f*ck, s*ck, get s*cked. Will travel local Cambridge/Brighton/Allston area. Box 51842 (xp8/17)

REALLY GOOD ORAL
I'm really good at s*cking c*ck. I can go as long as you want me to. Try me! Box 44732 (xp9/14)
MASCULINE AND DISCREET
Stocky bottom, 5'10", mature, passionate, looking to travel and get f*cked. Your age and race is open. Box 73202 (xp9/21)
MAKE ME YOUR ORAL SLAVE
Seeking a couple or a few guys who want an oral slave. As long as you are clean, anything goes! Box 92652 (xp7/26)
SEEKING MARRIED GUY
...who love to s*ck d*ck. No strings, no attachments, just some fun in Boston. Box 16432 (xp8/8)
LET'S BEAT OFF TOGETHER
Looking for other guys to go have a few beers and watch the ladies at the Golden Banana, see some nice tits and p*ssy, then beat off together as we reminisce. Box 96282 (xp8/16)
HOT SEX
Any takers out there? I'm just looking to have some hot, sexy get-togethers. Leave a number, let's talk! Box 91922 (xp8/10)
GOOD TIMES IN NEW BEDFORD
Married WM, late 60s, 5'10", 180lbs, good-looking, in search of safe, sane good times. Just about anything goes! Love s*cking c*ck, getting s*cked, just laying around naked having a good time. Box 91932 (xp8/3)
BOSTON LEATHER DAD
I like being s*cked and jacked off while I'm in bondage. Box 36552 (xp7/30)
WAITING FOR YOUR CALL
WM, 50, 5'7", 170lbs, in good shape, submissive, seeks dominant top into spanking, oral play and more. Box 55622 (xp6/25)
ANY HORNY GUYS OUT THERE?
I have a hot ass, a smooth hole, and I'm looking to get plowed! Come over, spread my cheeks, and ream me with your c*ck! Once you blow your load, s*ck me off so I blow mine. Box 44482 (xp7/25)
TOP SEEKS BOTTOM
Married WM, 46, 5'9", 150lbs, black/hazel, mustache, top, looking for bottom to take me to completion. Just outside Boston. Box 41461 (xp8/30)
NORTHSHORE LYNN
Top looking for a bottom. I love to get serviced by a man, 18-35, who knows how to take good care of a d*ck. I'm 6.5" cut and looking for company. Box 94251 (xp6/26)
HORNY COCKSUCKER
GWM, 5'9", 160lbs, 6/5" cut, straight-acting, looking for some good times in the Haverhill area. Box 34331 (xp8/5)
BOSTON BOTTOM GUY
Looking for tops who love getting their d*cks s*cked and love to f*ck a nice, tight hole. I'm 6'1", 180lbs, brown/brown, smooth-shaven. Box 70471 (xp7/6)
CLEAN & DISCREET
Male, 6', 220lbs, 6.5" cut, Bi, more or a bottom but versatile, looking for somebody who can host the occasional fun hook-up. Box 88281 (xp7/15)
TO PLEASURE AND PLEASE
57 year old gentleman, 5'7", 158lbs, short gray hair and mustache, very smooth, 7" uncut with big balls, very discreet, looking for older gentleman, mid 50s+, who can host strictly oral love-making, kissing, making-out. Box 92251 (xp7/8)

SEEKING ORAL SERVICE
WM, 50, top, 5'11", 169lbs, 6" cut, looking for a younger cut bottom, prefer WM, who loves to s*ck on a regular basis. Available on Mondays in the morning only. Reciprocation if the mood is right. Box 926341 (xp9/3)
CONSTRUCTION WORKER
Late 40s, looking to get serviced. You must host. Box 70221 (xp6/20)
TOP OR BOTTOM
Seeking guys who want to have a threesome. I can be a top or a bottom. I'm 5'8", 170lbs, brown/green, nice bubble butt, 7" cut. Box 87761 (xp8/10)
TOP SEEKS FUN
Male, 5'6", 150lbs, top, brown/brown, lots of body hair, looking for other guys for fun. Box 97011 (xp8/9)
TOTAL TOP
Puerto Rican male, 5'9", 6.5" uncut, nice and thick, smooth balls, seeks total bottom who loves getting f*cked and having his c*ck s*cked. Please be 45 and under. Box 97291 (xp9/3)
NO GAG REFLEX
Bottom pig, loves to obey and s*ck c*ck. I'm fit and like to work out. I will obey and take it up the ass. Box 93341 (xp7/14)
SEEKING DEEP THROATER
I want to meet a man who knows how to s*ck a nice 8" d*ck. Can you swallow the entire thing? Box 91921 (xp8/8)
ENEMA
Looking for men who enjoy giving or receiving a relaxing warm-water enema. Box 95101 (xp6/24)
BLACK P*SSY BOTTOM BOY
18 year old tissy in Connecticut loves s*cking, getting f*cked, body contact and role play. Nice bubble butt. If you like what you hear, leave me your number! Box 37091 (xp9/2)
LET ME WATCH
WM, 50, likes to watch well-hung guys jack off and shoot their load. Call if this interests you. Box 96141 (xp8/5)
LET'S TALK
Male, 28, 6'2", 175lbs, caramel complexion, black and Dominican, very pretty, looking to kick it with somebody. D/D-free. Box 97111 (xp7/1)
FINISH ME OFF
Top, 55, looking to be serviced to completion. I'm 5'10", 170lbs, completely shaved, 7" cut, love gay, straight and bi movies. Box 91001 (xp9/5)
NYLON FOOTPLAY
BWM, 45, 5'11", 195lbs, likes cross-dressing, wearing pantyhose. Nice legs, nice ass, nice c*ck. Enjoy role play, oral, nylon footplay. Seeking somebody with similar interests. Prefer if you could host. Box 82931 (xp7/24)
BENT OVER PIG
Seeking a nasty freak to shove his big, nasty pr*ck up my ass'hle. Can you make me come? Box 27262 (xp6/14)
BARE-BOTTOM SPANKINGS
Seeking men who want a bare-bottom spanking, possibly more. I'm 5'8", 170lbs, blond/green, nice bubble butt. Malden area. Box 87762 (xp8/10)
SEEKING YOUNGER GUYS
Nashua man, 65, looking for other guys to have some fun with. Box 94372 (xp9/3)

DOMINANT MISTRESS
Gorgeous pre-op, 5'9", 179lbs, black/blue, 36C, nice, thick 7" c*ck, enjoys 5" heels, nylons, fishnets, miniskirts. Seeking submissive men. Come worship me, suck on my heels, kiss my toes and be my pet. Box 54792 (xp9/5)
AVAILABLE 24/7
WSM, 41, 150lbs, 5'8", passionate, looking for male, age and race open. Always available. Versatile, passionate. Can host. Box 78462 (xp9/3)
TOTAL BOTTOM
Serious about hooking up, s*cking d*ck, licking balls, getting f*cked. I'm 6'1", 180lbs, brown hair, clean shaven, BM, 39, seeks nice guys with hot d*cks. Box 70472 (xp7/6)
SEEKING KINKY GUYS
Fit guy, into bondage, looking for safe, sane, clean guys for sexy hook-ups. Box 40562 (xp9/4)
VERSATILE
Male, 6'3", black/brown, 240lbs, medium build, open-minded, versatile, looking for somebody who can host. Seeking hok-ups with TV or TS. Box 62612 (xp9/6)
HOT FUN
Cambridge male, 48, 165lbs, 6', 7" cut, versatile bottom, can host or travel. Seeking similar guys for hot times. Box 62882 (xp9/9)
HEY SWEETHEART
Can I s*ck your c*ck? Just looking for someone who wants me to wrap my hot lips around his d*ck. I can go as long as you want me to. I want to get f*cked. Do you want to do it? Box 44732 (xp9/5)
THE BIGGER THE BETTER
Married Bi guy looking for good, clean, wet oral sex with a clean, disease-free guy. Box 92652 (xp6/30)
CONSTRUCTION WORKER
Late 40s, looking for my first anal experience. Care to help me out? Box 70222 (xp6/23)
ISO MARRIED GUYS
Married cross-dresser, 41, 5'7", 158lbs, smooth body, nice legs and nice ass, likes wearing high-heels, short skirts, sexy blouses, bras, wigs and lipstick. Looking for married guys only who like to receive great oral service. Box 11352 (xp8/6)
GOOD-LOOKING BIWM
Clean, discreet, straight-acting and looking, wants to hook up with TS/CD for the first time. Usually a bottom, but curious about trying top with the right person. Very uninhibited, into bondage/SM, oral, anal, toys. Protection a must! Box 92362 (xp9/5)
FIRST TIME EXPERIENCE
Malden area man, 6', 170lbs, blond/blue, Irish, looking to have my first gay experience with a BiM and his female partner. Also open to a single male. 69, anal, mutual oral, etc. Box 97242 (xp6/27)
BOTTOM PIG
Love s*cking d*ck, swallowing, and taking it up the ass. Looking for a good time? Box 93342 (xp7/14)
TOP GUYS WANTED
Looking to make plans for weekend fun. I'm 5'8", 178lbs, tight hole. Seeking well-hung, disease-free, clean, open-minded, kinky, aggressive tops. Box 96332 (xp6/26)
BEAR SEEKS BEAR
Male, 41, 5'10", rugged, muscular, stocky, hairy, big d*ck, looking for a good bottom guy. I'm a top who does it all! Box 91582 (xp9/9)
WANTED
Mattapan/Dorchester area men for anything goes fun. Let's discuss! Box 97732 (xp9/5)

ANYTHING COULD HAPPEN
WM, 65, looking for TS to get together with. Also looking for another man and his girlfriend or wife who would be interested in a threesome. Box 58392 (xp7/5)
CLEAN-CUT GUY
Attractive, hygienic, safe, sane man, older but looks younger, looking to provide oral and take on the submissive role. Nothing too crazy. Seeking somebody who knows what they want and is comfortable asking for it. Box 87791 (xp7/5)
TOP ISO BOTTOM
North shore area, looking to find somebody who will take their time and service me right. Seeking males, 18-35. I'm 46, 6', 200lbs, husky build, silver hair, 6.5" cut. Bi and looking for discreet, clean, disease-free companions. Box 94251 (xp6/19)
LET'S HOOK UP TONIGHT!
Bottom guy, 58, good-looking, nice body, looking for a top, 6'+, who wants some company. I love fondling, s*cking, and making a guy feel good. Box 77081 (xp8/13)
ISO ORAL FUN
Male, 18, in Beverly, looking for mutual oral with fit man, 18-40. Box 94951 (xp8/29)
HOT BOTTOM
5'10", 145lbs, hot bottom, enjoys giving & receiving oral, anal sex, looking for mutual pleasure and satisfying sex. Box 43081 (xp9/1)
LOOKING FOR BIG, HARD C*CK
Looking for 9"-11", black, Hispanic or white, as long as you have a big head and can shoot big loads. Box 51711 (xp8/15)
HOW WOULD YOU LIKE IT?
How would you like my big she-male c*ck down your throat and up your ass? You'd love it, of course! Do what I tell you to do. Every masculine guy would want to be with me! Call! Box 39251 (xp9/1)
ISO BLACK C*CK
SWM, 50, drug and disease-free, lives alone in a small apartment in Northern MA. I'm trying to discreetly get opportunities to s*ck as much black c*ck as I possibly can. Come over to my apartment and I'll pop your c*ck in my mouth. Box 97631 (xp7/4)
CHUB CHASER
5'10", 175lbs, looking for stocky, large, heavyset guys, age open, smooth or hairy. Box 80201 (xp8/28)
MARRIED BI GUY
Looking for anything goes oral sex. Leave me a number, I'll call you! Box 92651 (xp9/12)
SUBMISSIVE MALE
Looking for a big one. Want to give a nice, slow blow job. You'll f*cking love it! I can host! Box 54361 (xp8/27)
GOOD-LOOKING WM
35, 6'1", 210lbs, masculine, likes to work out. Seeking attractive, athletic WM, 18-26, slim, muscular college guys a plus. Well-endowed a plus. Conn shoreline through Central Mass area. Box 42041 (xp8/21)
SEXY FUN, MAYBE MORE?
GWM, 40, looking for some c*ck and maybe a deeper connection! Boston area. Box 94421 (xp8/24)
BM IN CONNECTICUT
Black/Dominican dude, 28, 6'2", 175lbs, caramel complexion, D/D-free, looking for some fun. Box 97111 (xp6/24)
LET'S PLAY
Providence man, 31, 5'10", 160lbs, 7" cut and shaved, looking to s*ck d*ck, f*ck, and have my ass'hle opened. Let's get naked, play and have fun! Box 96601 (xp9/2)

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WOMEN SEEKING MEN

BEAUTIFUL, EXOTIC
Philippina, native European, 19, 5'5", 130lbs, caramel smooth complexion, long wavy hair, passionate personality, very social, young but mature, seeks male, 25-40, very respectful. ☎322731

FAITHFUL BEAUTY
Down-to-earth SWF, 50, 5'5", non-smoker, artist, enjoys movies, music, dining out, and beach walking. Seeking laid-back, easy-going SWM, 35-65, non-smoker, for casual dating, possible long-term relationship. Honesty a must! ☎257882

PRETTY ITALIAN WOMAN
DWF, mid 50s, looks 45, (really), no children, fit, petite, caring, sincere, intelligent, non-smoker, interests include cooking, people, music, outdoors, etc. Seeks fit, non-smoker gentleman, with integrity and humor. ☎798051

LET'S MEET
Attractive SWF, 38, with one child, looking for attractive WM, 30-50, ambitious, to go out and have fun, possible relationship. If you have kids it's ok. I live in New Bedford, MA but I don't mind traveling. ☎310169

SEEKING COMPANION
SWF, 60, non-smoker, loves to enjoy the simple things in life like taking walks, dining out, going to the movies and living life to the fullest. Looking for a SWM, 55-60, non-smoker, with similar interests. ☎331161

ATTRACTIVE BLONDE
SWF, 57, N/S, seeks fun-loving male, 54-66, who likes to go for walks, enjoy the company of family and friends, movies, outdoor activities, gardening, just having fun! ☎331189

CONCORD (NH) CUTIE
Very pretty DWF, young-looking 72, 5'7", average weight, N/S, long blonde/blue, great personality, can relocate for love, seeks SM, 70-78, N/S, 5'9"-6'2", for LTR. Slight handicap ok. ☎280178

SINGLE MOM
HF, dark/hazel, full-figured, has children at home, likes walks, going to movies and having fun. Looking for SBM, 27-45, for dating, maybe more. ☎330189

HONEST SWEET WOMAN
Caring, kind SWF, 71, living on the South Shore. 120lbs, 5'2", tired of being alone enjoys walks, beaches, dining and long drives. Seeking happy, loving gentleman 65-70, to share happiness. Please live near the South Shore, MA area. ☎252517

SEEKING ATTRACTIVE WM
DWF, 5'2", blondish-brown/hazel, affectionate, caring, seeking a SWM, 59-69. I enjoy dancing, music, candlelight dinners, travel, getaway weekends. Very romantic and compassionate. Seeking friendship first, maybe more later. ☎331051

ARE THE 1 FOR ME?
BF, single mother, 40, legally blind but very independent, non-smoker, D/D-free. I enjoy walks along the beach, eating out, swimming, the outdoors and more. Seeking serious monogamous relationship, possibly more with SM, 30-45, who likes children and animals. Race unimportant. ☎283780

IF LIFE IS A POEM....
what lines will we write together? SBF, 33, seeks male, 35-45, for sexy verbal sparring, dishing about books and movies, outgoing around town and is much laughter as we can generate together. Pure of heart, yet no fool. I seek the same in you. ☎320835

DANCES WITH SNAKES
Exotic blonde, 44, into Wicca, Voodoo and comic books, looking for long-term relationship with SWM, 28-45. Must be intelligent, able to cook. ☎322368

SUMMER FUN!
SWF, pretty, 5'4", redhead, 50s, non-smoker, slender, looking to meet a SWM, to share summer concerts, outdoor cafes, Sox games, barbecues, and just walking around Boston. Please live in metro Boston and be open to a possible relationship. ☎322744

SEEKING COMPANIONSHIP
SWF, widow, 73, long blonde/blue, classy, sophisticated, well-dressed, enjoys dining, theater, music, dancing, shopping, the arts. Seeking kind, compassionate, thoughtful, successful, well-groomed, well-dressed SWM, 70-80, with good sense of humor. ☎328330

CUTE
I am a female, 5'4", long brunette hair, likes dining out, movies, cable tv. Looking for a male with similar interests, 58-63. Fall River Mass. ☎328994

HAPPY-GO-LUCKY MAN?
Mid 40s, light brown hair, brown eyes, 5'7", 145lbs, looking for responsible man, 59-65, who loves music and loves to entertain, seeking happy-go-lucky guy. I like to dine in and love to cook as I am a Rachel Ray fan. ☎329672

WARMER WEATHER & YOU
Attractive female, 39, seeking mature male (age and race-open), with an open mind, diverse interests, cultural events, and who enjoys the city and the countryside. Sense-of-humor and playfulness a plus. Let's enjoy the warmer weather and each other. ☎330416

RUNS WITH SCISSORS
DWF, 60s, iconoclast interested in theatre, movies, outdoors, art, spirituality. Seeking emotionally aware, politically liberal, humorous man with similar interests. Western suburbs. ☎265274

QUEEN SEEKS KING
Irish SWF, 41, petite, black/green, quiet personality, affectionate, seeks SWM, 25-45, British, white-collar male from R.I. for loving long-term relationship. I love walks in the park, my chinchilla "Dolly", the beach/ocean. I want to have kids with the right guy. ☎117110.

ARTIST
SWF, very attractive artist and teacher, 38, fit, intelligent, caring, movie and music lover, would like to meet a smart, good-looking, fit SWM, 35-58, non-smoker, for dating, possible relationship. I reside in Providence. RI and MA locations are fine. ☎312943

SWEET & FUN-LOVING
Italian-American SF, 5'8", 135lbs, long dark brown hair, dark brown eyes, long eyelashes, natural tan, seeks SW/AM, 33-47, who will treat me like a queen! ☎320716

HOPE I FIND YOU
DWF, 44, enjoys working out, reading and more. Interested in meeting a man, 39-55, with reasonably compatible interests, active, may or may not have children and is potentially interested in pursuing a relationship. ☎324968

LONELY IN RHODE ISLAND
SBF, 33, mother of two, 5'5", 124lbs, looking for SWM, 35-50, kids ok, for serious long-term relationship. ☎325456

EBONY SEEKS IVORY
SBF, 46, professional singer, has one child, loves music, going to church, going to movies, sports, football, tennis, dancing, traveling and quiet nights at home. Seeking a SWCM, 50-60, non-smoker, with a good personality, honest, kind, similar interests, for possible long-term relationship. ☎325930

ARE YOU READY?
SBF, 52, 150lbs, black hair, career-oriented, professional singer and law school student looking for a SBM, 52-57, who's also career-minded, and a singer too, to settle down and have a family. ☎327784

ROMANCE AWAITS
DWF, 60s, 5'8", auburn hair with blonde highlights, brown eyes, alluring, passionate, cultured, diverse interests. Seeking self-realized, passionate DWM, 55+, 5'10"+, for long-term relationship. ☎298194

DO YOU EXIST?
If you are honest, kind, caring and compassionate as I am, then leave me a message. WF, 5'3", 200lbs, redish-brown/brown, who wants a genuine gentleman. ☎320558

JILL OF ALL TRADES
SWF, 5'3", blonde/hazel, likes a wide variety of music, travel, movies, dancing, dining out and more. Looking for a gentleman for friendship first. ☎321104

ACTIVE AND SMART
WF, 53, looks younger, nurse, seeks SM, 60-70, non-smoker, who is healthy, energetic, active, honest, self-aware and can be both social and alone. Let's talk, laugh, cook, travel, garden and just enjoy each other's company. ☎330179

EDUCATED VIOLINIST
For the last 35 years I've been a teacher, mother, security guard, biochemist and nurse. I'm looking for a man who is educated and has his feet on the ground. Looking for someone between the ages 45-60. ☎409705

BEAUTIFUL BLONDE
Sincere, intelligent, sensitive, and very caring. Interests include people, music, philosophy, cooking; looking for a gentleman, 55-70, with qualities. You won't be disappointed. Thank you. ☎476812

SENSUOUS AND SEXY
A fun, quality, attractive and intelligent SWPF, 53, enjoys the stepping out on the scene and romantic times. I get involved with theater, travel, dining and all outdoor activities. N/S, no children at home, seeks the same. Fairhaven, MA. ☎115522

STARTING OVER!!
42-year-old, 5'5", black female, attractive, full-figured, passionate, spontaneous, great sense-of-humor desires a good man. Would like to meet an easygoing, sincere, independent, affectionate gentleman for possible LTR. ☎119661

ATTRACTIVE BRUNETTE
SWF, 58, 5'2", slender, no children, outgoing, caring, warm, romantic, enjoys dancing, walking, traveling and movies. Seeking a SWM, 56-77, trustworthy, attractive, honest, for a long-lasting relationship. Medford, MA area. ☎201913

SINGLE MOM
SF, 38, one son, loves sports, looking for SWM, 38-40, N/S, N/D, who is fun, loving and good-looking. Must like children. ☎316916

BLUE-EYED
SWF, 44, blonde, 150lbs or so, Sagittarius, loves the ocean, animals, Harleys, cooking and baking. Looking for WM, 40-60, same interests, for companionship. ☎318948

ISO REAL RELATIONSHIP
SBF, 41, 5'9", light complexion, attractive, N/S, seeks successful, honest SWM, 50-65, for possible relationship. ☎318981

HELLO GUYS!
SWF, 42, outspoken, open-minded, down-to-earth, wild, crazy and fun, looking for SWM, 35-45, south of Boston, for shooting pool, comedy clubs, dancing and more. ☎319376

NO COUCH POTATOES
SBF, 45, average build, likes running and spending time with my daughter. Would like to meet a sincere, active BM, 44-50, who likes to sometimes get up and go. ☎320176

MUSICOLOGIST SEEKS LTR
SWF, 41, 5'7", 160lbs, N/S, enjoys book clubs, live theater, movies, concerts, museums, dining out, long conversations. Seeking SWM, 41-55, N/S, intellectual, kind, honest, for LTR. ☎324768

AWAITING YOUR CALL
SWF, 37, teacher, enjoys sports, baseball, hockey, basketball, football, shopping, movies, travel. Looking for attractive SWM, 35-43, who is honest, trustworthy, has a good sense of humor, likes sports, romance, and can make me laugh ☎324965

BLUE-EYED BRUNETTE
SWF, 64, H/W proportionate, seeks secure Italian or Greek man, 59-62, who is attractive, likes to travel, has a good sense of humor. ☎327977

BRING THE LOVE
SBF, 19, looking for love in all the wrong places! Looking for a SBM, 18-26, who can show love. ☎328628

SPRING ROMANCE
SWF, 48, looking for someone who is honest, handsome, and a good person, 38-48, long hair, white or Hispanic, for friendship, maybe more. I enjoy music, clubbing, bowling, movies. ☎329185

JUST CALL ME!
SBF, 22, 5'8", 150lbs, brown hair and eyes, no kids, casual drinker, light smoker, looking for a single man, good spirit and health, for dating, possible relationship. ☎320394

CUTE EXOTIC GIRL
I'm a cute, fun, smart single gal who is looking for a man with the same qualities. Let's meet and see if we hit it off! ☎327303

TEST
test ☎327497

SEEKING A GREAT GUY
SHF, 24, just finished college, working full-time. Looking to meet someone, 24-35, for casual friendship that, if all goes well, can turn into long-term relationship. Please be clean-cut, independent, and good-looking! Talk to you soon! ☎329694

GREEN EYED LADY...
looking for long term relationship with quality man. You must be single, 39-63, 5'9"+; 185+, professional have a good job, financially stable, be responsible, healthy, not have any major addictions, non-smoker. Must love the outdoors, beach, kissing, holding hands, movies, and travel. Me: I am a lover of life. ☎330055

GREEN EYED LADY...
looking for love. Hi, I'm a 44 y/o female with a pretty face; dazzling smile and bright green eyes. I'm a sexy professional who owns a home and is stable. I'm looking for a professional man who is fun, loving, and sexy and wants an long-term relationship. I await you! ☎330210

TIRED OF BEING LONELY
SWF, 50, 4'11", 105lbs, smoker, no children, likes outdoor sports, Harley Davidsons, boating, traveling, cooking, watching movies at home. Seeking SWM, 50-60, for possible LTR. ☎321940

MEN SEEKING WOMEN

ATTRACTIVE, TALL GUY.
from Groton seeks attractive woman, 30-55, with the same interests. I'm a 48-year-old smoker who loves dining at Phantom Gourmet restaurants and walking. I don't have wheels. Social drinker. Looking for a companion in a committed relationship. ☎321518

DARK CHOCOLATE
BM, 5'7", 205lbs, solid build, likes having fun, sports and more. Would like to meet a full-figured, fun, single woman, 35-50, who likes to have fun. ☎330964

KIND, LOVING....
...handsome, fit, fun, funny, intelligent, musical SWM, 50, 6', seeking happy, healthy woman. ☎331158

JAZZ LOVER
SWM, 55, 6', wine merchant who enjoys live jazz/blues, fine wine and dining out, seeks SWF, 35-45, with similar interests. ☎363454

HELLO
Professional and well-educated man, 69, looking for meet a woman who also is very well-educated. Please be a SWF, 54-64. ☎331290

AM I THE ONE FOR YOU?
I am looking for a romantic woman, 30-65, who likes to go to dinners, movies, romantic evenings with that special one. I'm in my early 60s, live in the Boston area. Let's talk over dinner. ☎306927

VERY VERSATILE
SBM, 51, likes travel and sports, dining, theater, concerts, church. Seeking SF, 40-50, to get to know, possible long-term relationship and marriage. ☎318676

JUST A PHONE CALL AWAY
Now is the time to meet! SWM, 49, 5'7", 160lbs, brown hair, brown eyes, enjoys traveling, dining, movies, cuddling, holding hands, quiet times, seeking petite SWF, 49-55, non-smoker, social-drinker, and looking for a one-on-one relationship. ☎283012

FRIENDSHIP
Kind SWM, 51, 5'10" and a well-built 165lbs, seeks a beautiful SAF for close friendship. Let's enjoy good talks, foods, movies and new experiences. ☎313271

MAKE A CONNECTION
SWM, 58, 6'1", 180lbs, retired lawyer, seeks female, 55-65, for friendship possibly leading into a serious relationship. Teacher, doctor, or social worker a plus. ☎329440

GOOD SENSE OF HUMOR
SBM, 35, 5'8", 180lbs, student, loves to kick it, have fun, and keep it real. Seeking SF, 18-35, who is going places in life, doesn't play games. ☎329531

WHERE ARE YOU?
Italian, Irish, blond/blue, military look, HWP, 5'6", 155lbs, spontaneous outgoing, physically fit, outdoorsy, blue collar, highly-skilled tradesman, divorced, late 40s, N/S, homeowner, for companionship hopefully leading to LTR. South Central Mass. ☎269995

I'M GONNA FIND HER!
SWM, 54, 5'10", 250lbs, N/S, light drinker, enjoys motorcycling, fishing, quiet nights at home. Seeking SF, race unimportant, 46-58, average build, N/S, who's easygoing, honest, no baggage, with similar interests, for possible LTR. Revere area. ☎311263

ATHLETIC SENIOR
SWM, 66, 5'6", 137lbs, enjoys the arts, film, fashion and Florida winters. Seeking smart, stylish female, 60-72. Serious replies only. ☎317020

KIND AND GENUINE
Communicative, extroverted, affectionate, also urban, artsy and very funny SWM, 57, considered very good-looking, looks 47. Seeking SWF, 49-59, to be my future best friend. She is kind-est to herself and kind to others. ☎112555

SOUTH SHORE AREA
DWM, 52, 6', 220lbs, dark hair, brown eyes, enjoys the beach, cooking, listening to music. Seeking a nice woman, to share good times, go to Boston and have fun, possible long-term relationship. ☎119729

MEN SEEKING MEN

YOUNGER SEEKS OLDER
GWM, 59, 5'9", 160lbs, brown/blue, athletic, affectionate, attractive, seeks GWM or BiWM, 55+, who lives in the Boston area or Providence areas, who's easygoing, laid back, lives alone, for possible long-term relationship. ☎439810

BOYFRIEND WANTED
Athletic WM, 62, 5'6", 137lbs, enjoys the arts, film, fashion, working out. Seeking PM, 58-68. Serious replies only. ☎331353

LOOKING FOR MATE
GWM, late 40s, in shape and works out, easygoing, indoor/outdoor person, enjoys movies, sports, and looking for someone to share it with. Central MA. ☎318288

SEEKING BOYFRIEND
GWM, 30s, very attractive, very humorous, fun, affectionate, seeking foreign boyfriend, in his 20s, for beach, movies, dining out and possible relationship. ☎331650

LET'S HAVE SOME FUN
GWM looking for a male, 25-55, to hang out with. Living in New Bedford area. ☎319749

TALL DARK AND HANDSOME
GWM, 48, 5'9", 271lbs, non-smoker, likes watching sci-fi movies, comedies, exercise, walks, go traveling, good conversations. Seeking a GWM, 40-50, who's intelligent, kind, trustworthy, for friendship first maybe more. Warren. ☎306695

GENUINE MALE
BM, 63, 195lbs, searching for GM, 25-50, for long-term relationship. Race unimportant. I hope I will find that special guy. ☎319516

WOMEN SEEKING WOMEN

LOOKING FOR LOVE
GWF, 63, 5'7", non-smoker, looking for non-smoker, gay females for companionship possible long-term relationship. Someone easygoing and good SOH. I enjoy movies, reading, beaches, laughing, etc and romance. Call me. ☎329704

LET'S MEET
SBF, 45, non-smoker, 5'8", attractive, dread locks, good sense-of-humor, Carribean descent, and speak 4 languages. Looking for one special femme, 38-55, who believes in romance, trust, culture, politics, and passion. I love cooking, the outdoors, theater, travel, walks on the beach, and dining out on Friday nights. ☎317781

FRIENDSHIP AND FUN
GWF, 45, rubenesque, blonde, 5'2", non-smoker, non-drinker. No drugs, seeking GF, for open-minded discussions, activities. I enjoy movies, arcades and comedy clubs. Melrose area. ☎328622

BEST FRIEND
GF, 50+, seeks same with sincere, caring heart. Sense of humor a must. Looking for that special lady in my life. Stoneham/North Shore area preferred. ☎464291

LAKE AUBURN WOMAN
...seeks same. Looking for a woman who is into nature, outdoors, loves animals, watching movies at home, home-cooking, romantic times. Art, nature, music is a plus. ☎324067

MY OTHER HALF
BF., 43, wants to grow in life and accomplish shared goals with a SF, 45-50. I like playing pool, poker, having fun and enjoying life. ☎328433

SEEK A TRUE GENTLEMAN
Outgoing, active woman enjoys walking, sports, politics and more. Looking for a very easygoing WM, 75-80, to share dinners, conversation and possibly more. ☎328678

I SPY

CAROLINE?
Zachary's, 9/19. Three "grrls" out, you were driving from Plymouth. We talked, we kissed. I need your number again. ☎322519

MARY FROM METHUEN
Mary from Methuen please call Butch. We met in 2004 at your house. We were very good friends. Let's get in touch again. ☎325085

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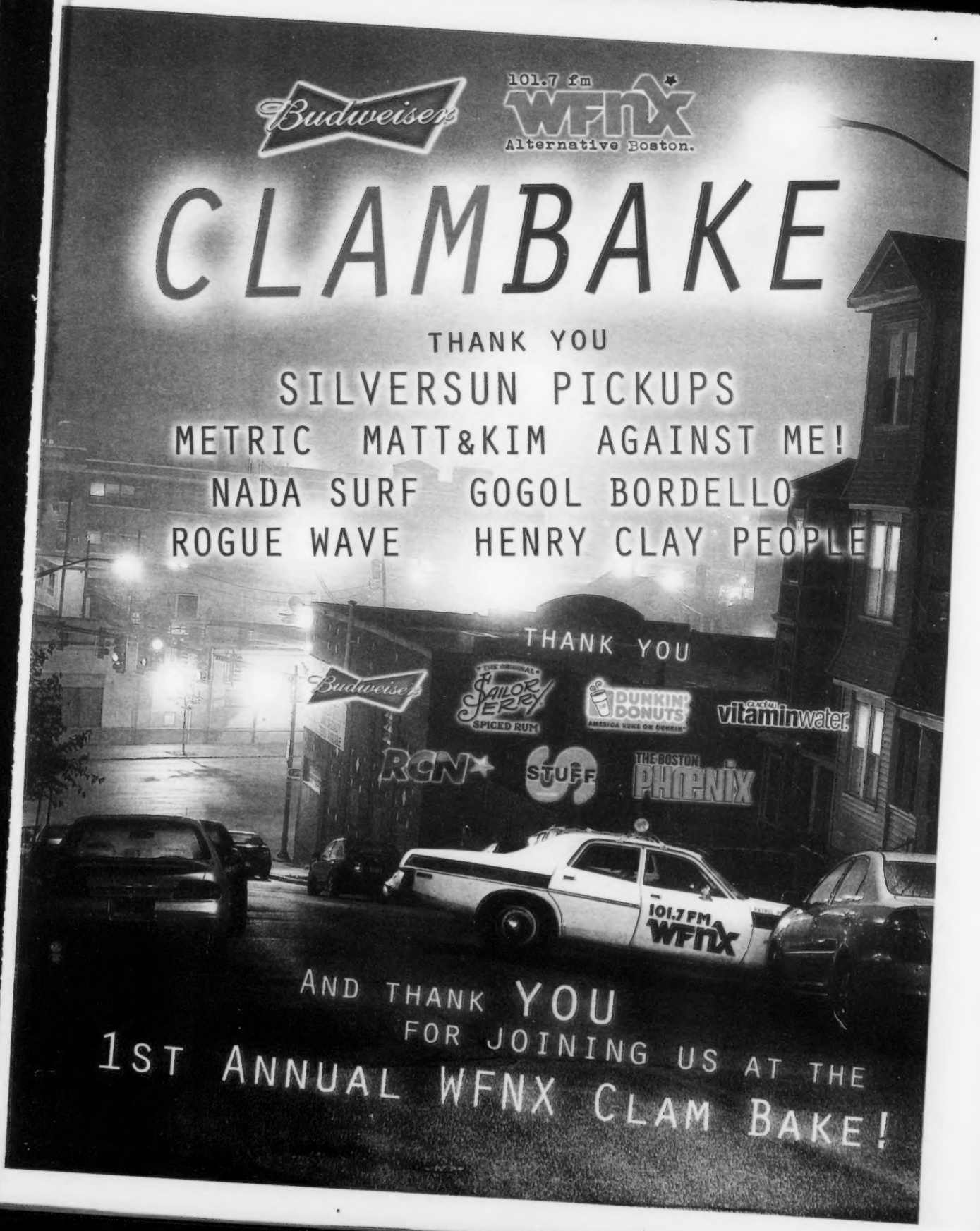
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BACK TALK

Q&A WITH SEBASTIAN JUNGER

"We would have been happy to have politics in there had the soldiers been political about it. But they're not."

FRONT LINES

SEBASTIAN JUNGER GETS UP CLOSE AND PERSONAL WITH *RESTREPO*

_BY PETER KEOUGH

Probably nobody has written a better description of drowning than did Sebastian Junger in his bestseller *A Perfect Storm*. (Wolfgang Petersen's 2000 adaptation doesn't do the scene justice, though the 160-foot wave is pretty cool.) He's followed that up with *A Murder in Belmont*, in which he reveals that Boston Strangler Albert De Salvo once was his family's handyman, and with numerous stories for *Vanity Fair*, reporting from internecine hellholes in Kosovo, Sierra Leone, and Liberia, among others.

But not even being held captive by armed militants in Nigeria satisfied Junger's need for dangerous assignments. Along with photographer Tim Hetherington, he spent most of a 15-month tour of duty embedded with an Airborne unit stationed in the Korengal Valley, the deadliest war zone in Afghanistan. That's the subject of his new book, *War* (Twelve), and also of *Restrepo*, the intimate, harrowing documentary he made with Hetherington about men in combat.

PETER KEOUGH'S REVIEW OF *RESTREPO* IS ON PAGE 26

THE GENERAL McCHRYSTAL CONTROVERSY MUST SEEM A LITTLE SERENDIPITOUS WITH THE RELEASE OF THE FILM. DO YOU THINK IT HAS A SPECIAL RELEVANCE NOW? I don't know if it's special relevance. McChrystal wasn't even in yet when I was over there. In that sense, it's not relevant. But it's definitely bringing the war into the public conversation. I think it had been absorbed by the BP disaster for a while, and now it's back on Afghanistan. It's such a critical story. And it can play out in so many bad ways. It's probably good that — whatever it took, McChrystal or whatever — it's back on the center of the table again.

IT NEVER REALLY HAS BEEN SINCE 2001. THEN, IT WAS OFF TO IRAQ. AFGHANISTAN WAS THE WAR THAT NOBODY CARED TO TALK ABOUT. I've been traveling to Afghanistan since 1996 to report, and in 2001, I was with the Northern Alliance, and the people in Kabul were just overjoyed. Apparently 90 percent of Afghans in 2002 approved of the American military actions in Afghanistan. They saw it as a way out from under the oppression of the Taliban. They hated the Taliban. It was completely squandered because we left [only] a few thousand troops there. There's 40,000 cops [just] in NYC. It wasn't going to work; the Afghans knew it wasn't going to work. I think a lot of their ambivalence about partnering with us was because they couldn't believe the low level of focus in the wake of 9/11, which [we thought] merited [only] 15,000 troops in Afghanistan. I think that literally blew their minds. For me, it's such a wasted opportunity. It's really tragic, for them and for us.

BUT THAT'S ALL POLITICS, WHICH YOU HAVE SAID YOU WANTED TO AVOID WHEN MAKING THIS FILM. We would have been happy to have politics in there had the soldiers been political about it. But they're not. Our sort of self-given mandate was to make a movie that shows what it's like to be a soldier in combat. Period. So the camera never leaves the sides of the soldiers. If there were situations where the soldiers were asking generals, "Sir, what are we doing here?", that would have been in the movie, absolutely. But they didn't do that.

THE FILM SUGGESTS THAT, AS AWFUL AS THIS PLACE IS, THERE ARE SOME DEFINITE PLUSES, LIKE THE ADRENALINE RUSH OF COMBAT, AND ALSO THE SOLIDARITY AND BROTHERHOOD. Wars get decided on by guys in very high levels who aren't necessarily tapping into their adrenal glands. For the guys who are fighting the wars, it's a different matter, and it's one of the ways in which they survive. Humans evolved to deal with that stuff from a very long time ago. Adrenaline is part of it. But I think the more profound part of why men respond positively to combat, as un-PC as it is to say that, is they're addicted to brotherhood. The sense of solidarity, of purpose, of self-definition. These guys are 19. Think back to when you were 19, what it's like to walk the street as a 19-year-old. It kinda sucks. You're the bottom of the food chain. Take that guy, and you put him on a hilltop, and you give him an identity, and a role, and an incredibly strong sense of inclusion in a group.

HOW ABOUT YOU? ARE YOU AN ADRENALINE JUNKIE? Not really. There's a lot of things going on in situations that are dangerous that are very important and compelling. Danger itself — I mean, if you're in danger, you're scared, and being scared sucks. It's horrible. It's completely demoralizing to me. I hate that feeling. But the job that I have, that many of us have, it *is* kind of intoxicating. You're at the center of world events, you're telling the rest of the world about something very dire and tragic and important that's going on. And you might even be affecting the outcome, because the world might eventually engage with it and try to fix it. I feel incredibly proud to be someone that actually does this.

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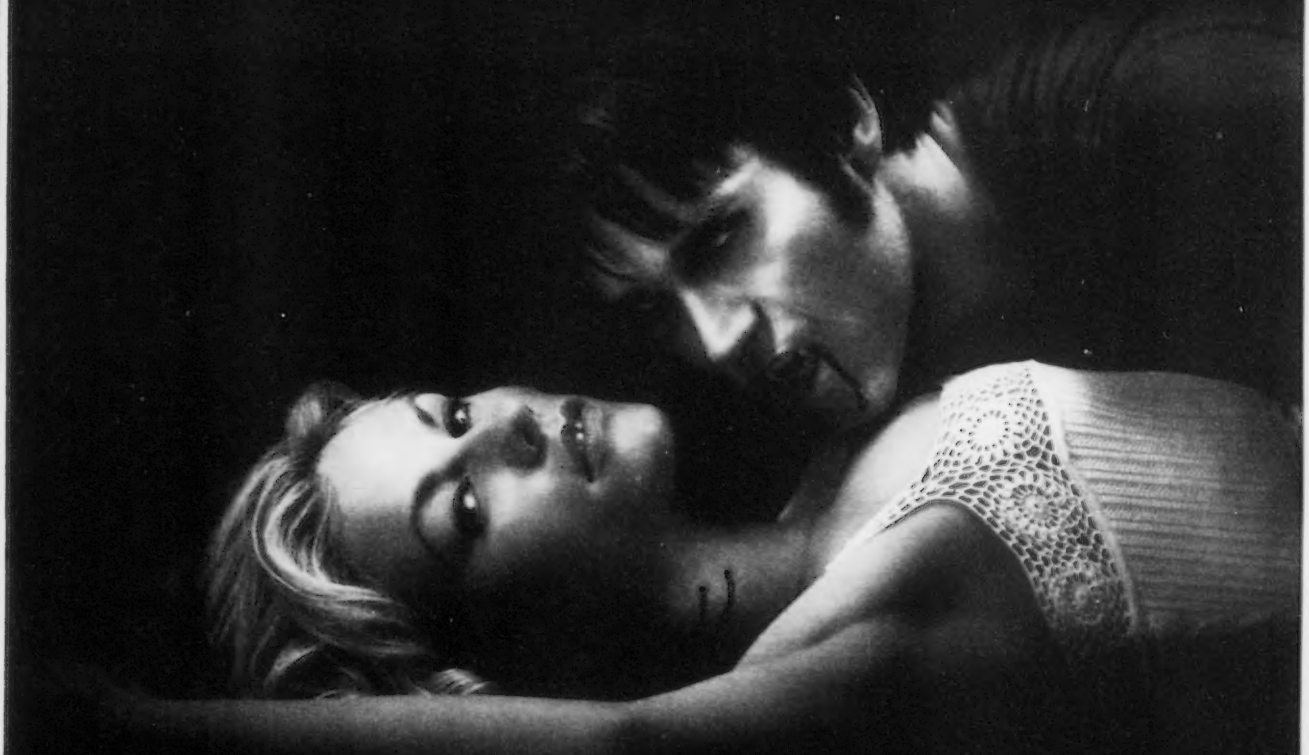

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